

The College

SUMMER 2012 • ST. JOHN'S COLLEGE • ANNAPOLIS • SANTA FE



Shakespeare

Is All the World a Stage?

HUMAN



BENG

The College

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Editor

Patricia Dempsey
patricia.dempsey@sjca.edu

Contributing Editor
Gabe Gomez

Associate Editor
Gregory Shook

Art Director
Jennifer Behrens

Contributors

Genevieve Dufour-Allen (A12)
Chelsea Batten (A07)
Susan Borden (A87)
Jillian Burge (SF12)
Charles Fasanaro
Catherine Fields (A12)
Joseph McFarland (A87)
Laurence Nee
Anna Perleberg (SF02)
Leo Pickens (A78)
Deborah Spiegelman
Babak Zarin (A11)

Design Consultant
Claude Skelton

The College welcomes letters
on issues of interest to readers.
Letters can be sent via e-mail
to the editor or mailed to the
address above.

Annapolis: 410-626-2539
Santa Fe: 505-984-6104



ST. JOHN'S
College

ANAPOLIS • SANTA FE

On Shakespeare

**“All the world’s a stage,
and all the men and
women merely players;
they have their exits
and their entrances,
and one man in his time
plays many parts. . .”**

As You Like It, ACT II, SCENE 7

William Shakespeare (1564-1616) was born, and died, in the village of Stratford-upon-Avon. The man is less known than his works. Shakespeare, sometimes called “Bard of Avon,” penned some 38 plays and 154 sonnets. It has been more than 400 years since Shakespeare began staging his works in the late 1580s in Elizabethan England, but we are compelled to return to them again and again.

“Shakespeare in our seminar list would be as inevitable as Plato, or the Bible, or Kant,” says Annapolis tutor Jonathan Tuck, for a feature in this issue in which several faculty members share observations. At St. John’s, notes Santa Fe Dean J. Walter Sterling, students “inhabit the poetic form” when they encounter Shakespeare, the great poet of the English language. As Annapolis Dean Pamela Kraus notes, “We encounter Shakespeare’s work in various ways: through tutorials, study groups, preceptorials, lectures and question periods, annual essays, orals, and dramatic performances. . . . he instructs and inspires us daily.” In his essay, Santa Fe tutor Laurence Nee explores how Shakespeare reveals “our dearest and most powerful desire” in *A Midsummer Night’s Dream* and *King Lear*. At St. John’s and beyond, Shakespeare’s works remain timeless.

For the alumni profiled in the story, “All the World’s a Stage,” Shakespeare’s plays and sonnets inspire transformation: these Johnnies have built careers around the stage. Actress Sara Barker (A98), describes a modern retelling of *Mary Stuart* through her work with the Washington Shakespeare Company. Ilana Kirschbaum (SF07) melds “science, art, and alchemy”

as a set and stage designer in New York City. A junior-year preceptorial inspired Jack Armstrong (SF83) to devise plot charts for the Philadelphia Shakespeare Theatre in which “every scene... advances... like rising and falling notes.” Playwright Damon Rhea Falke (SFG101) “listens” to his characters. Recent graduate Maria Jung (A12) landed a role in the in Annapolis Shakespeare Company’s production of *The Comedy of Errors*.

The College magazine, in a way, is like a stage—ready to transform your stories. We hope you enjoy the changed set, the new design for *The College*, unveiled in this issue. Thank you to the more than 400 readers who responded to the Reader Questionnaire on *The College*, and those who joined informal focus groups on campus. Thank you for your many excellent, candid suggestions and ideas.

As readers, you want *The College* to be “distinctive, without gimmicks,” and to “convey excellence,” brimming with stories about fellow alumni in their careers, the Program, and the college community. You shared countless insights: you want to hear from alumni who are beginning their careers, as well as those who are established; you like to read historical stories, in-depth essays, want to see more photos, and are intrigued by the idea of Johnnie trivia. Although you love the classic black-and-white design of the past decade, many of you said “yes” to a mix of color and black-and-white photos and illustrations, and many see a future that includes electronic formats.

Each issue will have a black-and-white feature or photo essay. In this issue, A. Aubrey Bodine’s iconic view up Main Street sets the stage for Susan Borden’s (A87) story on desegregation on the Annapolis campus. As in the past, the magazine connects you to the voices of tutors, students, and fellow alumni. Since you want to hear from more members of the college community, new short sections—such as “Mentors,” “Conversation with the Chair,” and “Briefly Quoted”—have been added, along with color photos of student and campus life. At the back of each issue, you will find the familiar “St. John’s Forever.”

This is your magazine, a work in progress. As we unveil changes, please let us know what you think! —P.D.

Shakespeare's plays provide an unsurpassed depiction of abiding human desires. Like mirrors, the plays use characters' poetic speeches and deeds to reflect for our consideration the objects of our desires and the reasons we seek their fulfillment. —LAURENCE NEE, TUTOR



HENLEY MOORE (A13)



PETR JERABEK



A. AUBREY BODINE

FEATURES

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Love and Desire: “What Fools These Mortals Be”

Faculty members reflect on Shakespeare, and modern and archival images of the King William Players provide visual history.

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“All the World’s a Stage”

Meet five alums whose repertoire includes acting and writing “drama so intense you’d feel it even if the actors weren’t speaking,” set design, and plot charts for cross-dressing comedies.

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Rule of Reason

What can the oral histories of St. John’s veterans returning after World War II tell us about freedom and injustice? For the first African Americans who enrolled at St. John’s, the college was a haven from discrimination.

ON THE COVER:

Shakespeare illustration
by Marc Burckhardt



DEREK STENBORG

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ABOVE: Theatrical set design by Ilana Kirschbaum (SFO7).

Readers Share Shakespeare Stories

The Bard as Teacher

When I came to the Annapolis campus as a prospective student–croquet weekend of 1992—a King William Players’ production of *Love’s Labour’s Lost* replaced the Friday night lecture. That same week, the sophomores were discussing *Hamlet* in seminar. St. John’s did not teach Shakespeare’s plays; it allowed the Bard to teach me. Shakespeare led me to Freud in my sophomore year when I attempted to define Hamlet’s madness in my enabling essay. Were it not for his plays, I would have had little cause to ponder the nature of madness or the human condition in such a way. The poor young scholars of *Love’s Labour’s Lost* revealed to me the problem of the divided will far better than St. Augustine or St. Paul had been able to do, although the fault was entirely mine. After my own conversion, I found great comfort in returning to those two saints because they understood the battle that I had originally faced alone.

Since then I have had the chance to share those plays with my own students, and see them loved anew. I teach seventh through twelfth grades at Holy Rosary Academy, a small, Great Books-styled Catholic school in Alaska. My 7th and 8th graders just finished performing some of the Bard’s notable monologues as part of their first acting project; soon I will be reading *Julius Caesar* with the 9th grade and *Hamlet* with the 10th. During the last couple of years, we have performed *Twelfth Night*, *Love’s Labour’s Lost*, and *A Midsummer Night’s Dream*. My students are clamoring to do *The Taming of the Shrew* next year. Shakespeare teaches them far better than I could.

—Erin (Hearn) Furby (A96)

Conversational Epiphanies

My seminar experience of Shakespeare was strangely cold. Our Shakespeare seminars were dull soup. For some reason, our seminar group never got into the Elizabethan swing of things—never effervesced around the object under discussion. After graduating, I earned a PhD on Shakespeare (along with Homer’s *Odyssey*, Hellenistic romances, and medieval romances) and, specifically, Shakespeare’s last four plays, at the University of London and with the assistance of the Royal Shakespeare Company, Stratford-upon-Avon. Something at St. John’s must have helped to get me there.

Two or three off-the-cuff conversations with key tutors of my St. John’s generation—Mr. MacDonald and Mr. McGraw—led me to click with Shakespeare. I complained that Shakespeare wasn’t accessible, wasn’t satisfactory somehow. McGraw quoted Shakespeare sonorously, really sang it as lyrics, when we discussed it while walking up from town to the Bell Tower. Suddenly I saw behind the curtains: The text was illuminated. Later, discussing Shakespeare with Mr. MacDonald, I made the same idiotic complaint about Shakespeare’s inaccessibility. Mr. MacDonald breathed deeply, looked at me with his gimlet eyes, and said, “You really have to dig deeper there. Listen to the man. His work is packed with treasure. What are you looking for?”

They both provoked me with Socratic techniques. They whet my hunger. It’s those epiphany-like conversations that spark interest—sparks that lead to real bonfires, as it turns out.

—John Dean (A70)

Christel Stevens (A72) as Rosaline and Richard Ferrier (A69) as Berowne illuminate the stage in the King William Players’ production of *Love’s Labour’s Lost* circa 1969.

A Propspie’s Point of View

As You Like It was the seminar reading during my prospective visit to the Santa Fe campus. I had always been a voracious reader, but sitting in that seminar room, I realized that I hadn’t been much of a thinker. I could actually feel my mind come alive with ideas. This little play, which I had read as an historical curiosity on the flight out, was suddenly the gateway to where I needed to be. By the end of the evening, I knew that St. John’s was going to change my life.

—Steve Hillson (SF86)

On Par with the Pros

I acted in *Measure for Measure* at St. John’s in the spring of 1997. Ably directed by Heidi Jacot (A97), the show’s fabulous leads were Sara Barker (A98) and Weldon (Michael) Goree (A98), who are both now involved in Washington, D.C.-area theater. Since leaving St. John’s and continuing to watch, read, and act in Shakespearean plays, I have come to appreciate the passion that Johnnies brought to the classic plays mounted by the KWP. Although we had [sparse] sets and costumes, the commitment to the acting and the desire to bring the text to life was amazing. I had the privilege to be in both *Measure for Measure* and *Electra*. Later I saw a production of *Hamlet* that, in its acting at least, truly rivaled the Shakespeare Theater Company’s Free for All production that same summer in Washington, D.C., which starred professional actors. The fencing scene at the end was truly memorable.

—Jill Nienhiser (A/SFGI97)



A Bravura Performance

This picture (above) of Richard Ferrier (A69) as Berowne and me as Rosaline in *Love’s Labour’s Lost* is from the King William Players’ 1969 production. (Others may chime in with the correct date.) Directed by Michael Victoroff (A71), it also featured such luminaries as Patrick D’Addario (A71) in the role of Dumaine, Patti Posey (A70) as Katharine, Harry Koenig (A69) as Holofernes in a bravura performance, and my own brother, Richard Stevens (A69), as Constable Dull.

—Christel Stevens (A72)

A Life-Altering Moment

I had the opportunity to act in two Shakespeare plays at St. John’s, and I directed *The Winter’s Tale* while writing my senior essay on it. Our cast was an eclectic mix of undergraduates, GIs, and tutors. Imam Sawez (A95) stole the show with his cameo as the bear! Encouraged by my experiences at St. John’s, I auditioned for a classical theater training program in London and spent the year after graduation studying with amazing British actors and directors. I had a life-changing experience while playing the patriarch Leonato in an all-female production of *Much Ado About Nothing* in London.

During one of the performances, I found myself fully inhabiting this character whose worldview and priorities couldn't have been more different from my own. I was suddenly able to understand this man at a fundamental level and feel a deep sense of compassion for him. I now strive to bring these same qualities of awareness and open-mindedness to my work. My life-altering moment wouldn't have been possible without Shakespeare's powerful words—and my time at St. John's that led me to them.

—Adee St. Onge Swanson (A95)

Wild for Togas

My favorite Shakespeare memory from St. John's was *As You Like It* in 1980. When Johnny Moron appeared as the god Hymen on his leafy throne, resplendent in his toga and crown of flowers, surrounded by fairies, the whole audience went wild.

—Jack Armstrong (SF83)

"The Player King"

When I was a student at St. John's, there was, mysteriously, a record album of the entire play, *Richard II*, on a side table in the seminar room. Mesmerized, I listened to it repeatedly. Years later, as a graduate student at Tulane, the major dramatic offering was—you guessed it—*Richard II*. I auditioned and got the part! I went on to an illustrious acting career, including much Shakespeare. I consider *Richard II* one of Shakespeare's finest plays, containing some of his best poetry. The character of Richard is one of his best portrayals. By the way, my senior thesis, "The Player King," was an analysis of *Richard II*.

—John Chase (A56)

Moved by Henry V

The scene in Shakespeare that has always moved me most is perhaps a minor part in *Henry V*, in the history series beginning with *Richard II* and concluding with *Henry VIII*. *Richard II* sets up the tragic sequence; although Richard's kingship is depicted as mercurial and capricious, Shakespeare cannot morally justify the usurpation by Bolingbroke, later Henry IV. Bolingbroke's son, Henry V, pleads with God regarding his offerings of Masses for the soul of Richard II, who was murdered. Yet Henry senses that Masses cannot compensate for the injustice of Richard's deposition, however better Bolingbroke ruled England than Richard did. The audience knows that the tragedy will culminate in the deposition and murder of Henry's son, Henry VI, during the War of the Roses, which will not end until the triumph of the Tudors at Bosworth Field and the birth of Henry VII's granddaughter, the future Queen Elizabeth.

—Steven Shore (SF68)

Dramatic Memory

The first time I went to St. John's, in the early 1950s, a lecturer from Harvard University spoke on *Macbeth*, listing all the times the word "blood" appeared in the play. I never heard anything so exciting in my life—I had goose pimples on my arm! A few months later, I met this man, (whose name, I believe, was F. O. Mathiesen), in the Harvard University Library, and tried to congratulate him on the excitement he generated with his lecture. He refused to talk to me. A few months later, I read in the newspaper that he committed suicide. Now that is drama at its highest.

—Alvin Aronson (A72)

"As I teach Shakespeare to my students, I am still in wonder at how well he captured the transformative qualities of human beings. Be it an army of Englishmen or an angry shrew, Shakespeare always left room for his characters' capacity to change."

TOBIN HERRINGSHAW (AO5)

Recollecting the Shrew

In my sophomore year at Santa Fe, I had a role in *The Taming of the Shrew*. I mainly recall using the time when I was not needed onstage in rehearsals memorizing the opening passage from Book Three of *Paradise Lost*, which remains with me to this day, some thirty years later. Happily, I have little recollection of how well I played the role of the hapless lover.

—Don Dennis (SF82)

Is Change Possible?

I directed *Hamlet* in 2002 at St. John's. Naturally, I wrote my junior essay on that paragon of plays. The real focus of my essay was on the reversal and recognition moment of Aristotle's *Poetics*. I argued that Hamlet's moment

occurred on the pirate ship, when Hamlet, accompanied by Rosencrantz and Guildenstern, discovers himself anew. Now, as I teach Shakespeare to my students, I am still in wonder at how well he captured the transformative qualities of human beings. Be it an army of Englishmen or an angry shrew, Shakespeare always left room for his characters' capacity to change. Through his work, I continue to believe that people can bring change to their lives. Aristotle, in his *Ethics*, would probably disagree.

In the accompanying photograph, Joe Hyde (AO3) plays Hamlet in our production. —Tobin Herringshaw (AO5)

A Prancing Mustard Seed

I played the part of Mustard Seed in *A Midsummer Night's Dream* at St. John's, which involved prancing around and singing songs that Mr. Zuckerman composed for the occasion. It was one of those light-hearted moments in my otherwise earnest years studying the Great Books and trying to be wise long before I was ready.

—Julia Busser du Prey (A66)

To Act or Not to Act

I can't remember whether I played Prospero in *The Tempest* during my sophomore year or my junior year. Jack Landau (A44), who directed it, embarked on a brilliant career in the theater upon graduation. (His life was tragically cut short by a burglary-

[continued]



In 2002, Joe Hyde (AO3), playing the role of Hamlet with the King William Players.

Readers Share Shakespeare Stories (continued)

related murder at the age of 42.) Rehearsals were great fun at the digs of Captain Dickinson, the U.S. Naval Academy quartermaster, who was reputed to have the Academy's best liquor supply and whose daughter Laetitia played the role of Prospero's daughter Miranda. One of Landau's inventions was to have Ariel appear only as a disembodied voice emanating from loudspeakers placed in the crowns of several tall trees surrounding the open-air stage.

The day after the single performance, a Naval Academy English professor, who had seen the play, called to ask if I could spare a few minutes to visit him. When I found his office, he announced that he wanted to lend me a book, *Stanislavski on Acting*. I have never come to a satisfactory conclusion about the motive behind this generous gesture.

On good days, I flatter myself by thinking it must have been due to my stellar performance. On bad days, I wonder whether I could really have been that lousy. At any rate, my role in *The Tempest* was both the beginning and the end of my thespian career.

—Peter Weiss (*Class of 1946*)

Liberated

I was exposed to Shakespeare in high school when I was full of zeal for a narrow form of Christianity. I had doubts about reading secular literature, wondering if God approved. The beauty of Shakespeare's language and the expansiveness of his worldview liberated me. In fear and trembling, I set out to explore a world fraught with the poignant ambiguities of the heart.

—Kevin (Johnson) Thomas (A93)

“The beauty of Shakespeare's language and the expansiveness of his worldview liberated me. In fear and trembling, I set out to explore a world fraught with the poignant ambiguities of the heart.”

KEVIN (JOHNSON) THOMAS (A93)

The Singing Sonnet

On a sauntering expedition through the stacks of St. John's library, I found a book of sonnets by Shakespeare. After reading for quite some time, I took the volume home. Then I bought Helen Vendler's great analysis, *The Art of Shakespeare's Sonnets*, and later, more books on his sonnets. Eventually I got serious about my research, delving into the magnificent collection at the Folger Shakespeare Library in Washington, D.C. As a composer, I began to think about setting

sonnets to music. As I viewed others' musical sonnet manuscripts and publications from the Folger collection, my creative muse was awakened. I began to write a 60-minute work for soprano, baritone, and string quartet titled “O, know, sweet love, I only write of you,” based on Shakespeare sonnets. Now I am seeking a premiere performance of this new work—all a result of sauntering through St. John's College [Greenfield] library.

—Hollis Thoms (AGI06)

Letters

**The Real Olympics**

The “Real Olympics” were an annual athletic event (of sorts) with chariot races, a teeter-totter weighting the Bible against Aristotle, epicycle races in which a woman ran around a man who in turn ran around a large circle.... The event was started by Seth Bernadette, a tutor pouring a cup of beer on the ground while

muttering in ancient Greek.... We decided to spice them up in the spring of 1958 by having Steve Almy (A60, pictured here) run through Annapolis carrying a torch! He was arrested for “parading without a permit” —but quickly released to the cheers of a few dozen students; the [story and photo] appeared later in the *New York Times*. The following year, we got a permit; the police stopped traffic and allowed Almy to run from Piraeus (Annapolis harbor) to campus amid much fanfare.

—Hugh Curtler (*Class of 1959*)

Thank you for your letters on the fall Chopin issue. Look for more letters in the next issue.

Thank you

A special thanks to those who joined a *College* magazine focus group or took the time to review ideas: Matthew Calise (A00); Thea Chimento (A10); Genevieve Dufour-Allen (A12); Nadia Al'Taie (A14); Erin Fitzpatrick (A14); Beth Martin Gammon (A94); Jessica Kjellberg (A14); Alexander Kriz (SF09); Hannah Pasternak (A12); Alex Plunkett (A14), Babak Zarin (A13); tutors Nicholas Maistrellis, Jonathan Tuck, and John Verdi; Elliott Zuckerman, tutor emeritus; Annapolis Dean Pamela Kraus and Santa Fe Dean J. Walter Sterling; A special thanks to Barbara Goyette (A78), Annapolis vice president for Advancement, for her savvy ideas; and to my colleagues: Susan Borden (A87); Jaime Dunn; Susan Kaplan;

Susan Patten; Leo Pickens (A78); Victoria Smith (AGI09); Melissa Stevens; Nancie Wingo. Thanks to Claude Skelton for his elegant design. For the photos they provided, thanks to Jen Behrens, Jennifer Bodine and Lucinda Edinberg, Henley Moore (A14), Cara Sabolcik, and Melissa Stevens; thanks to our copyeditor, Cathi Dunn MacRae. Welcome to Gabe Gomez, new director of Communications, Santa Fe. Finally, a standing ovation to my staff who kept their sense of humor during all the deadlines: Jen Behrens, art director; Gregory Shook, associate director; and Katie Matlack, web specialist. It took a village—a collaboration of expertise and ideas—to transform *The College* magazine.

—Patricia Dempsey, editor

“The day after the single performance, a Naval Academy English professor, who had seen the play, called to ask if I could spare a few minutes to visit him. When I found his office, he announced that he wanted to lend me a book, *Stanislavski on Acting*. I have never come to a satisfactory conclusion about the motive behind this generous gesture.”

—PETER WEISS (CLASS OF 1946)



From the Bell Towers

Eva Brann: Tutor, Traveler, Thinker, American

BY GENEVIEVE DUFOUR-ALLEN (A12)

Homage to Americans: Mile-High Meditations, Close Readings, and Time-Spanning Speculations is a collection of essays and talks by Annapolis faculty member Eva Brann (HA89), published last year. Brann shares her inspirations and stories spanning the scope of the essays and her own life.



JEN BEHRENS

This book pays homage to Americans. Why is it important to you to address the people of America, and those who adopt the demonym?

Every article is a celebration of America, North to South. The first is about living with one's fellow citizens and the last is remembering the Aztec civilization as a part of American history, i.e., North American. The first essay is the most important to me, concerning tolerance, which I think is a flabby virtue and should be replaced with respect, which is active and humanly engaged. The first essay is the one in which I tried to summarize my philosophy; it shows how I thought and think about living here. It begins in the airport where I observed an American

couple eating a great deal of gross fast food—but they were also reading a book on classic chess moves and practicing with a travel chessboard.

There are also two central essays, one on Madison's *Memorial and Remonstrance* and one on Lincoln's Gettysburg Address. What is the value of Madison's eloquence? Some think that the Gettysburg Address is the high point of American speechmaking. Do you agree?

The essays on Madison and Lincoln are important to me; they are heroes of mine, you see. The Gettysburg Address was a piece of prose that comes very close to poetry. It is close, precise, fraught with meaning and full of things, details, to

discover—its spirit is large and generous. At the last faculty meeting we actually discussed whether it ought to be read as poetry or prose. Madison's rhetoric is elegant and effective; it was a beautiful speech at a time of difficult decisions. Both are certainly worth studying.

You mentioned that Madison and Lincoln are heroes of yours. Tell me more.

I'll start with Madison because he seems to have the most practical wisdom. He succeeded in helping to write a Constitution that has stood for over two centuries. And Lincoln is a model for leaders; he was a great leader. While I was the Dean for seven years, I found him to be an inspiring and comforting model. He was firm but not ignoble or mean. You can always ask yourself, "What would Lincoln do?"

Why is it important to examine the roots of America?

Roots are important. Particularly in a political world, it is important to look at foundations, to ensure we are holding true to them. It is also important in intellectual matters to go back to ideas that the Civil War introduced. It's where our current country comes from. And that's what the [St. John's] program is about, isn't it? It's about the things we take for granted, the roots of our assumptions. It's not possible to understand what is going on presently if we don't know what we embody or what we are losing with respect to our foundations. Because it is what we have in common, our country is built on something we have together. The beginnings are always important, in order to have perspective.

The last essay connects the Aztecs of Central America. How do you see that history affecting America as a whole?

Well, imagine that the Spanish had not conquered and the Aztecs influenced the development of the Americas more than the West. Imagine a modern Aztec influence; it would be very different from what did happen. The god of the West is vastly different from the god of the

Aztecs. There was a great problem in the defeat of the Aztecs, such a large civilization brought down in a matter of a few years. It is important to remember how we influence our neighbors, and how they influence us. So imagine what we could have become if the West had not won. It gives another perspective; what might have been is an interesting way to think about our present condition.

How did you come to America?

The Americas and particularly the United States are important to look at. For me, it is partly because I was an immigrant, a refugee. I moved here from Germany when I was 12, escaping the Nazis. I landed in Hoboken first, and then spent my grade school and high school years in Brooklyn, eventually landing here at St. John's, where I fell in love with the college. The U.S. is my adopted country; typically adoptive citizens have stronger connections to the adopted country. It is certainly true for me.

What did you fall in love with at St. John's?

Well, many things—I'll tell you a few. I had just obtained my degree in archaeology when I visited the college for an interview. I fell in love with it. I had a room in Campbell, which was where they would put interviewees up back then. In the closet of the room, there was a red skeleton painted behind the closet door with the Greek *γνῶθι σεαυτόν*, or "know thyself," above it. I thought it was charming. That night I was woken up by students singing madrigals in the courtyard. It was wonderful. The same weekend, I had breakfast with Jacob Klein at his house, and Viktor Zuckerkandl. At the time, the bookstore was in the coffee shop in the room where the fireplace is now. There was a big problem with books being stolen, which came up at breakfast. Zuckerkandl said, "What a wonderful school at which we live where students steal books!" I was enchanted with everything. ☞

PENDULUM PIT: A GIFT FOR LEARNING AND SINGING



JEN BEHRENS

On Friday afternoons, Mellon Hall dwellers—mostly staff and tutors—cherish the sound of choral singing that emanates from the lobby near the Pendulum Pit. The curious mechanism that hangs in one of the stairwells nearby is a familiar sight to Annapolis Johnnies. The nearly 300-pound pendulum and the space it occupies, affectionately known as the Pendulum Pit, is like a member of the college community. The fact, too, that only a handful of other institutions have a pendulum makes it even more special that Johnnies have one to call their own.

For most of its existence, the Pendulum was inoperable. That changed, however, when the class of 2011 approached Annapolis tutor James Beall to donate funds from their Senior Class Gift to pay for the restoration of the Pendulum, a gesture that complemented the previous year's class gift of a new projector for the McKeldin Planetarium. The Colorado School of Mines gave Beall the design for the Pendulum, which he describes as "very contemplative . . . the motion of a whole swing is 7.1 seconds."

"THE PENDULUM PIT IS THE CLOSEST OUR CAMPUS COMES TO [PRODUCING] THE SOUND OF A RESONANT STONE CHAPEL—THE SORT OF PLACE FOR WHICH 16TH-CENTURY VOCAL MUSIC WAS WRITTEN."

Eric Stoltzfus, tutor

With support from students, whose help included soldering electrical connections and putting together circuitry, Beall embarked on the Pendulum Project. "The students had a fun time getting the electronics running and understanding the Pendulum's inner workings," says Beall, a physicist who studied astrophysics at the NASA Goddard Space Flight Center and received his PhD from the University of Maryland.

Modeled after Léon Foucault's Pendulum invented in 1851, the Pendulum was included in the building's original 1958 construction to give students and tutors a practical understanding of the effect of

the Earth's rotation, as well as some of the math and physics covered in the Program. For example, the Pendulum is a handy resource for demonstrating Newton's "bucket" experiment, arguing the idea that the Earth is not a true sphere shape, but rather oblate from the effect of centrifugal force due to rotation.

Today the Pendulum's mathematical and scientific applications are studied in the Program. Demonstrations of its mechanics are carried out by Junior Lab classes in their study of Newton's Laws of Motion as well as attempts to replace the Aristotelian efficient cause with Descartes' quantity of motion, Leibniz's "living force," and other concepts.

The Pendulum has surprising artistic merits, too. Due to the impressive acoustics of the Pendulum Pit, the space is a favorite among musicians and vocalists. The Freshman Chorus and the Primum Mobile ensemble gather there on Friday afternoons to belt out well-loved songs such as William Byrd's *Mass for Five Voices*, Josquin des Prez's *Missa Pange lingua*, and Tomás Luis de Victoria's *Missa O Magnum Mysterium*.

"I find it moving to sing while the Pendulum is swinging, as if reminding us of our place in the universe as the heavenly bodies silently sing out the music of the spheres," says tutor Eric Stoltzfus. "The Pendulum Pit is the closest our campus comes to [producing] the sound of a resonant stone chapel—the sort of place for which 16th-century vocal music was written." Recently students have been meeting there on Wednesday afternoons to sing Palestrina's "Sicut Cervus" for fun. In true Johnnie tradition, this gift will continue to give—and swing—and sing—for generations to come.

—Catherine Fields (A12)

HOMERATHON

AN ORAL HISTORY



HENLEY MOORE (A13)

Student voices echoed off the quad as the third annual Homerathon paid tribute to the immortal epic of the Greek oral tradition: Homer's *Iliad*. Gathered under a partially cloudy sky from 9 a.m. on Saturday, April 14, to 1 a.m. on Sunday, Annapolis students dropped by to read aloud a hundred lines or a whole chapter of the epic, giving voice to the gods and heroes of Homer.

Homerathon began in 2009 when Bradley van Uden (A10) "just wanted to have someone read the entire *Iliad* out loud" to him. Virginia Early (A13), one of the participants in the original Homerathon and current leader of the event, decided to continue because it's "worthwhile," she explains. "It's beautiful reading the poetry out loud and hearing it—it hits you more deeply." Thus a new Johnnie tradition was born.

Logan Dwyer (A12), who has attended all three Homerathons, recalls, "The fancy struck me to sit and listen to the entire *Iliad* when it first started. It appealed to me to reenact what Homer and the Ancients did. It smacks of St. John's."

Homer brings Johnnies together with a nostalgia and fondness unrivaled, perhaps, by any other book on the Program. Part of the appeal lies in returning to the Program's first book. "This year," says Early, "hearing the *Iliad* read by a lot of people

"IT'S SO ORGANIC; IT'S A CREATIVE OUTPUT EMBRACING THE JOHNNIE NERDINESS. I GOT TO READ THE BEST PART IN THE ENTIRE *ILIAD*! IT'S ACHILLES' REPLY TO ODYSSEUS AFTER AGAMEMNON TOOK HIS BRIDE."

Lucy Ferrier (A12), a three-year Homerathon veteran

and from many translations brought out different things in the poetry and story. I get more out of it—the forgiveness of Achilles really spoke to me in a new way. The whole experience brought home the force of the *Iliad* and Achilles as a character." The participants' shared enjoyment of the story deepened as they not only read aloud but performed swordfights, voiced Poseidon's

speeches with an underwater burbling achieved by a finger on the lips, and carried out a funeral of Patroklos as it was read. "Homerathon has a very communal spirit," says Early. "Everyone is involved in the story together; we all booed when Hektor died."

A staunch few triumphantly lasted all 16 hours with a gallon of wine in hand for the necessary libations to Zeus, Hera, Athena, and Apollo. Lucy Ferrier (A12), also a three-year Homerathon veteran, says, "It's so organic; it's a creative output embracing the Johnnie nerdiness. I got to read the best part in the entire *Iliad*! It's Achilles' reply to Odysseus after Agamemnon took his bride: 'For hateful in my eyes, even as the gates of Hades, is that man that hideth one thing in his mind and sayeth another' (9.310-315). 'I shouted, declaimed it for Achilles. This was definitely my top experience this year; it's fitting to hear Homer echoing off the quad. It's part naïveté, part being not so cool—just being able to listen and love Homer and embrace what we do here.'"

—Genevieve Dufour-Allen (A12)

2011-2012 New Board Members

The Board of Visitors and Governors welcomes these new members:



Claiborne B. Booker (A84)

has been active in investment management since 1985, when he joined what is now known as LGT Group, a European private bank.

During the past decade, he

has focused on early stage venture capital and private equity placements and has worked with investors and their advisors to raise capital for companies and new investment funds. He is a 1992 graduate of the University of Chicago Booth School of Business, where he earned his MBA in finance. He lives in Alexandria, Virginia.



Lee Katherine Goldstein

(SFC190) received her bachelor's degree in criminology from the University of Florida in 1988 and her JD from the University of Miami in 1993. She has been

an active part of the St. John's College alumni community for many years and is the current president of the Alumni Association. She currently lives in Denver, Colorado, where she is an attorney practicing in the areas of civil and commercial litigation.



Joan M. Haratani (SF79)

is a litigation partner based in San Francisco, for Morgan Lewis. In her 27 years of practice, she has handled all phases of pretrial and trial proceedings, with

a particular emphasis on complex products liability and high stakes commercial disputes. She has received numerous awards for both her practice accomplishments and service on behalf of minority and female practitioners. Among many, she has been named a Northern California Super Lawyer (2004-2012). She lectures on topics of diversity and trial work, and is a board member of several philanthropic organizations.

Harold Hughes (A84) is senior managing director, Alliance Bernstein, head of retail for the Americas. He is also the CEO of Alliance Bernstein Investments Inc. in New York. Mr. Hughes joined Alliance Bernstein in 2004 as managing director of the Washington D.C. Bernstein Private Client office. In 2008 he moved to London, U.K., to head Bernstein Private Client for the U.K. and Europe. Previously he was with Legg Mason in Baltimore as senior vice president and head of wealth management.

New Board Chairman: A Conduit for Ideas



“Barring asteroids falling on the Earth, St. John’s will remain strong. We have a broad base of support. As long as we do our jobs well, we will continue to have support. We need to focus on enrollment, control our budget, and build our endowment.”

Perry Lerner takes the helm of the Board of Visitors and Governors (BVG) at a time when liberal arts colleges are defending the value of the education they offer, and families are struggling in an uncertain economy to pay the high costs of four-year college programs. “St. John’s is committed to sustaining its Program and its standing among liberal arts colleges,” he says. “St. John’s excels in ensuring that our students develop the knowledge and skills which are critical to leading successful and fulfilling lives.” A graduate of Harvard Law School and Claremont McKenna College, Lerner is a former international lawyer who has also managed several business ventures. A member of the BVG since 1999, forward-thinking Lerner has a visionary, collaborative strategy for St. John’s future. “The role of the BVG is to act as stewards of the college, providing strategic direction and leadership while avoiding involvement in the college’s day-to-day operations. Notwithstanding today’s challenges, we are an extraordinary institution.” He shares his priorities with *The College*.

What is the legacy of Mike Uremovich, the previous chairman?

He was very effective. He became chair in 2007 when the economy suffered many shocks. Under Mike’s leadership we balanced the budget, grew the endowment, and have developed a greater

awareness of issues affecting our sustainability. By streamlining board operations, he enabled the BVG to be more effective. Our new structure will have fewer committees and members, which should help us be more focused on our goals.

What are your priorities for St. John’s College?

Our first priority is to improve our admissions program. It is important that we attract and retain excellent students during these difficult economic times.

Second, we must look at our branding, whether we are receiving the kind of recognition that our unique education offers to our students. There was a time when our brand was easily identified in the market—now there is more competition for good students, and too many potential applicants rely on external measures such as blogs and popular ratings. Accordingly, we must do more to strengthen our brand so that we attract students who would benefit from the St. John’s Program. A BVG committee chaired by Robert Bienenfeld (SF80) is charged with the responsibility to examine our branding and is hard at work on these issues. As an exceptional and extraordinary institution, our brand should not be drowned out by “noise” in the marketplace.

Third, we must strengthen our financial resources. In the last few years, our endowment has held steady despite difficult fi-

nancial markets. The BVG has been exceptional in its support for the college, having increased its giving by 20 percent this last year. BVG support needs to continue as we focus on gifts to meet our current needs as well as our endowment.

Fourth, the BVG must support the Instruction Committees on both campuses as they consider broadening the curriculum; they should be free to examine ways to create opportunities for students to be exposed to new readings, ideas, languages, and cultures. I believe that students are anxious for opportunities to learn and travel during breaks and vacations, and we should make this possible.

Finally, we should attract more students outside the U.S. We do not want to ignore new markets where the college’s Program can attract students from other parts of the world.

What will ensure the sustainability of the college?

Barring asteroids falling on the Earth, St. John’s will remain strong. We have a broad base of support among BVG members, graduates, faculty, staff, friends, and foundations. As long as we do our jobs well, we will continue to have their support. We need to focus on enrollment, control our budget, and build our endowment. We need to do better in all these areas.

Describe your leadership style.

Good leadership is enabling others to do their best work. I will be a conduit for ideas and a supporter of innovation. I am primarily an enabler, encouraging others to do their best. As chair, it is my responsibility to help set priorities and to see that the important work of the college is done. I believe that everyone in our community will work hard to meet our challenges.

What is the importance of St. John’s?

I believe that the education at St. John’s opens unrivaled opportunities for acquiring the ability and understanding needed to live a good and balanced life. Very few have those opportunities. ☐

—P.D.

A Hunger for Shakespeare

On a Tuesday evening last fall, Annapolis students occupied every seat around the enormous table in the Barr-Buchanan Center's elegant General Hartle Room. Tutor John Verdi led a discussion on William Shakespeare's *Richard II*. This discussion was one of many voluntary evening seminars—"Shakespeare in the Fall"—organized by the Student Committee on Instruction (SCI).

The limited number of Shakespearean plays and poems that students study at St. John's leaves many hungry for more. Johnnies are particularly interested in revisiting the plays they may have read or encountered in high school. Paul Wilford (A07), who was then a member of the SCI, began "Shakespeare in the Fall" nine years ago. Each year the dedicated following grows. Tutors John Verdi, Louis Petrich, Daniel Harrel, Michael Grenke, and Eva Brann led the sessions this year; Ms. Brann also read some sonnets for the last meeting. The SCI chose a historical play theme—*Richard II*, *Henry IV* parts one and two, and *Henry V*.

"Students ask me to lead a session and so I help them out," says Mr. Verdi, who has participated for many years in "Shakespeare in the Fall." He finds it a "project worth doing. It's always enjoyable to get all the different classes together—like the all-college seminar. There is always a mix: freshmen, Graduate Institute students, other tutors as well." Last fall, Mr. Verdi led two sessions on *Richard II*.

Mr. Verdi enjoys returning to Shakespeare, finding different pieces suitable to mood or time. This time around, his favorite quote happens to come from Shakespeare's *Antony and Cleopatra*.



"It's Cleopatra speaking, from Act V, Scene ii, 279-289. She's about to let the poisonous asps bite her. She and Antony have shared a passionate, consuming love, a true love, I think.

He is already dead. As she is about to take her own life, she hears him praising her deed, which is an act both of love and of royal autonomy. Their very physical love gives way in the face of death to one of the highest spirituality."

*Give me my robe, put on my crown; I have
Immortal longings in me: now no more
The juice of Egypt's grape shall moist this lip:
Yare, yare, good Iras; quick. Methinks I hear
Antony call; I see him rouse himself
To praise my noble act; I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath: husband, I come:
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life.*

The hunger for Shakespeare is not a singular phenomenon; students and theatergoers around the world have been devoted to his works for centuries. Through "Shakespeare in the Fall," Johnnies can look at Shakespeare's poetry and eloquence with a new understanding.

—Genevieve Dufour-Allen (A12)

**"For God's sake, let us
sit upon the ground
and tell sad stories of
the death of kings."**

Richard II

Mentors

The word "mentor" has its roots in the *Odyssey*, in which Pallas Athena's guise before Telemachus and Odysseus is that of Mentor, the elderly advisor and "shepherd of the people" who rules in Odysseus's absence. The goddess of wisdom's advice and assistance to those under her care is a fitting comparison to the benefits of career mentorship.

A recent mentorship in the field of finance introduced Brian Warczynski (A13) to Laura Strache (A01), a managing director of operations for a Wall Street hedge fund, who was profiled in the Fall 2011 issue of *The College*. Strache mentored and connected Warczynski with two internships in the competitive and intimidating world of finance in New York.

The benefit is not one-sided: alumni who mentor, host an Ariel or Hodson internship, or participate in forums or panels reconnect to the college, often restoring a link that they have missed. Director of Career Services in Annapolis Jaime Dunn recalls, "An alumnus and attorney in Philadelphia, Andrew Schwartz (A91), signed up to be a mentor last year, and I invited him to participate in a law panel, which he did. He hadn't been back to the college in 10 years but found himself reconnecting in a meaningful and fulfilling way."



Jaime Dunn, director of Career Services, Annapolis

HOST AN INTERN OR FORUM

Contact Jaime Dunn (jaime.dunn@sjca.edu) or Margaret Odell (modell@sjcsf.edu) to host a forum or panel, and for internship opportunities or tips on hosting an intern. Visit www.stjohnscollege.edu/admin. Click on Annapolis or Santa Fe Career Services.



MELISSA LATHAM-STEVENSON

NEW WINIARSKI STUDENT CENTER OPENS IN SANTA FE

Barbara (Class of 1955) and Warren Winiarski (Class of 1952), and their daughter Julia (SF92) joined Santa Fe President Mike Peters, members of the St. John's Board of Visitors and Governors, and Santa Fe city leaders and community members for the dedication on June 30 of the new Winiarski Student Center. The Center will accommodate 45 students and is expected to earn a LEED Silver Certification. Mr. Winiarski is the founder of Stag's Leap Wine Cellars in Napa Valley, Calif., and was inducted into the California Vintners' Hall of Fame in 2009.

Agora: Career Network

"A virtual mentoring network" is how Jaime Dunn, director of Career Services in Annapolis, describes Agora, an initiative launched by the offices of Career Services in 2011. Agora reflects the Greek concept of a gathering place and was named by students in a college-wide competition. Job seekers, employers, and mentors register on the website according to the campus from which they graduated.

Says Margaret Odell, director of Career Services in Santa Fe, "Students no longer need to wait for on-campus, face-to-face opportunities for interaction with alumni. That's the beauty of the constant availability of mentors through Agora."

Bill Gregoricus (SFG101), an Alumni Association Board member, is also working on the site. "What Agora represents is a reliable web-based point of access to the college and to all registered students and alumni, regardless of where you are, across the globe," he says. "Agora will also help students and alumni seeking

employment to develop closer ties with top employers and recruiters by delivering interview opportunities, hosting great career fairs, connecting with alumni mentors, and more."

For Agora's success, the criteria are simple: all alumni and students should register online, which takes less than five minutes.

www.stjohnscollege.edu/admin/agora

—Genevieve Dufour-Allen (A12)

Tribute to Laurence Berns (HA00)

This year, tutors Eva Brann (HA89), Peter Kalkavage, and Eric Salem (A77) published a translation, with an introduction, glossary of crucial Greek terms, and an exploratory essay, of Plato's *Statesman*, dedicated to their friend and colleague Laurence Berns, who died in March 2011. In addition, befitting tutor Berns' love of music, at a memorial service held during Annapolis Homecoming 2011, tutors Eric Stoltzfus and Elliott Zuckerman performed Beethoven's moving "Sonata in A Major for Cello and Piano," and the Madrigal Choir sang "Aura Lee," "Mon Coeur," and "The Silver Swan," a tribute that captured

Berns's warmhearted, spirited nature.

President Christopher Nelson's (SF70) remarks touched on Berns's "boundless energy and engagement in the life of learning at the college." Tutors Harvey Flaumenhaft, Joseph Cohen (A56), and Eva Brann (HA89); and former students Jerrold Caplan (A73), Theodore Blanton (A75), Sharon Portnoff (A85), and Daryl Li (AG10) shared stories about Berns's scholarly contributions, storytelling, and generosity. Berns's wife, Gisela, read "L'Envoi," the final section of "The Seven Seas," a long poem by Rudyard Kipling.

An obituary for Laurence Berns (1928-2011) was published in the Fall 2011 issue of The College; www.stjohnscollege.edu/news/memorial-berns.shtml

BRIEFLY QUOTED

"It is meant to integrate the classroom with the living experience. Another way to think about our Program is that it is interdisciplinary. This is an effort to try to bring these things together, both the living experience and the learning experience, in one."

MIKE PETERS, Santa Fe president, on the dedication of the new Winiarski Student Center Santa Fe New Mexican, June 24, 2012

BRIEFLY QUOTED

"If we play, if we make ourselves present to the joy of using the Books to exercise our will and chose our life in a daily way, they will be a fountain of happiness for the rest of our lives."

SALVATORE SCIBONA (SF97),
noted author and novelist,
2012 Commencement speaker,
Annapolis

Hodson House Underway

Hodson House, a multi-use building that will hold a seminar/meeting room, faculty offices, and administrative offices, will be constructed on the Annapolis campus in 2012. Subsequently, a full renovation of the 18th-century Carroll Barrister House, which holds the admissions offices for the college, will be undertaken. The majority of the funding for the project has been provided by the Hodson Trust; some funding is also being provided by the State of Maryland through the MICUA capital projects program.



Hodson House, east entry elevation

CONVERSATIONS WITH THE CHAIR



We meet at last.

If someone had told me when I was a small footstool that one day I would be given the honor of holding court in *The College* magazine, I would have thought him out of his mind—πλαγκτός. Yet here I am, resting on my easy rug at home, a well-thumbed copy of Nathaniel Hawthorne's *Grandfather's Chair* on my seat, musing on a headline.

Allow me to introduce myself. My name is Johnnie Chair, or JC, as my friends call me. I was born in Madison, Virginia, where I spent my childhood under the watchful eye of my maker in the company of my many, many kin. Time passed, and like many other chairs, I found myself desiring an adventure. Therefore, when I reached what you, our "sitters," call "legal age," I found myself joining the Class of 1941 at a small college in Annapolis, Maryland, that was on the cusp of something new. I doubt many of my classmates remember me—I was a rather quiet chair, one that tried to embody the Johnnie-chair trivium of steadiness, tolerance, and poise.

I have spent the roughly seventy years since then as a member of the Polity, doing my best to lead by quiet example. I have attended every tutorial, seminar, lecture, waltz party, and don rag, albeit as a wallflower at times. I have also tried to join every club and student organization that I can. That doing so has required my re-engaging in the Program every four years, as if I was a scholastic phoenix, has kept things interesting.

Much has changed since 1941. When the Internet found St. John's, it was only a matter of finding a few souls willing to type for me before I had a Facebook following. I had no idea what it would become, that there would be so many

thoughtful conversations regarding literature, good writing, philosophy, or what role members of the Polity ought to have. I confess your conversations tend to be more interesting than my own musings!

Nevertheless, I have felt needed there. I have confronted easy questions (yes, it is wrong to go white-water rafting when you should be in seminar) and challenging questions (while worthwhile, starting a conversation about politics or sexuality is not always the best idea). I attempt to write little notes or answer questions in the hope of having more avenues for conversation, something that Facebook's many changes continually frustrates, though the connections it brings encourage me on.

However, I digress. My responsibilities as First Chair (both in seniority and in rank) are varied. Beyond aiding my sitters, I seek—and offer—advice, consolation, curios, even trivia. So please send your questions, dear readers, and let's have a conversation. For instance,

Q: Do you have children?

JC: Not yet—finding a spouse is a bit difficult for a chair. Yet I suspect watching over thousands of present and former sitters—as well as managing a Facebook page—makes for good preparation.

Until we speak again,
JC

(www.facebook.com/johnnie.chair)



COLLEGIUM

At the end of every fall and spring semester in Annapolis, the Great Hall in McDowell fills to the brim with students and tutors attending Collegium, an opportunity for St. John's students to showcase their musical talent in a formal performance. (Above), Zachary Wells (A13), Alex Lankford (A12), Frank Pecoraro (A15), and tutor Peter Kalkavage sing in the 2012 Spring Collegium in Annapolis.

BRIEFLY QUOTED

"St. John's provides one of the most distinctive forms of liberal education in the country.... But for such an education to be accessible to all requires a great commitment of financial resources,... we have added more than \$4 million to our financial aid budget in just the last few years when our students and families have needed it most."

CHRISTOPHER NELSON,
Annapolis president,
guest blog.

*"Yes, You Can Afford
the College of Your Choice,"*
Huffington Post,
March 14, 2012

TALK OF THE TOWERS

Santa Fe Tutor **Arcelia Rodriguez**, who has been at St. John's since 2008, was awarded a Fulbright Fellowship. She will work with the Department of Political Theory and Thought at the University of the Andes in Mérida, Venezuela, and develop course materials and curricula for undergraduate and graduate classes in American political thought.

Four new tutors have joined the faculty—two in Annapolis and two in Santa Fe. In Annapolis, **Gregory Freeman** comes to the college from the University of Chicago, where he received his PhD, Committee on Social Thought. Tutor **Steven Crockett** returns to Annapolis part-time. He was a tutor in Annapolis from 1970 to 1977 and at the Graduate Institute in Santa Fe during most summers from 1976 to 1981. In Santa Fe, **Sarah Davis** and **David Levy** (A03) join the faculty. Davis received her PhD in anthropology from Emory University; Levy received his PhD in political science from Boston College. Annapolis tutor **Joseph Cohen** (Class of 1956) retired from the Annapolis faculty on December 31 after nearly 50 years with the college. Santa Fe tutor **David Bolotin** has formally retired.

In Annapolis, **Michael McQuarrie**, formerly director of the Office of Recreation and Intramural Sports at the New School in New York, became the new director of Athletics on July 2. He received his MA in sports management from California University of Pennsylvania and taught sociology at

Queens College and at St. John's University in New York. **Leo Pickens** (A78), who held that position for the past 23 years, became director of Alumni Relations, replacing **Jo Ann Mattson** (A87), who became director of Individual Giving. **Gregory Shook** is the new associate director of Communications.

In Santa Fe, tutor **David Carl** became the new director of the Graduate Institute. He has been at St. John's for 12 years, and in that time he has also served as assistant dean. **Jim Osterholt** retired from the position after more than seven years as vice president for Advancement. **Victoria Mora**, tutor on the Santa Fe campus since 1992 and dean from 2006 to 2011, will become the new vice president of Advancement. **Susan**

Patten is now the director of Development. **Gabriel Gomez** joined the college as the director of Communications in Santa Fe. He was the director of External Affairs with the Southwestern Association for Indian Arts: Santa Fe Indian Market, where he directed the marketing and development departments. **Larry Peppin**, formerly the finance director of Las Cumbres Community Services, a nonprofit in northern New Mexico, became the new controller for the Santa Fe campus. **Susan Kaplan**, formerly director of Corporate and Foundation Relations in Santa Fe, became the associate vice president for Advancement.

Do you know a student
who belongs at St. John's?

Let us know.

ANNAPOLIS :
admissions@sjca.edu
or 410-626-2522

SANTA FE :
admissions@sjcsf.edu
or 505-984-6060



Fulbright Fellow to Teach in Malaysia

As a recipient of a Fulbright English Teaching Assistantship, Aparna Ravilochan (SF12) leaves for a year in Malaysia in January 2013 to teach English in a rural primary or secondary school in the state of Terengganu, Pahang, or Johor.

Ravilochan has not yet received her Malaysia assignment, but she knows that any town will hold treasures as she takes her love of teaching and English with her.

Ravilochan's typical Malaysian work-week will include 20 hours of teaching as well as theater and choral music. Ravilochan hopes that these activities, along with her teaching and general community presence, will help foster meaningful relationships. "The relationships are what I'm most excited about. It's an opportunity to connect with people I otherwise would never be able to meet and to live with them in a completely different lifestyle," she says. "I've come to love talking to people, hearing their stories. I think having an exchange like that across cultural boundaries will be even more illuminating and exciting."

Ravilochan also looks forward to sharing her knowledge of English. As a writing assistant for two years at St. John's, she discovered a passion for English and teaching. Although Ravilochan has much to bring to her Fulbright teaching position,



Aparna Ravilochan (SF12)

SANTA FE STAGES MAN OF LA MANCHA



CORRIE PHOTOGRAPHY

This spring, the Santa Fe campus community presented the musical *Man of La Mancha* in three sold-out performances. Directed by Artist-in-Residence Roy Rogosin (SFGI08) *Man of La Mancha* featured a cast of 15 students, two tutors, and a staff member, as well as a four-piece orchestra of students and an alumna of the college. *Man of La Mancha*, with book by Dale Wasserman, lyrics by Joe Darion, and music by Mitch Leigh, is inspired by Miguel de Cervantes's 17th-century masterpiece, *Don Quixote*. It tells the story of the "mad" knight as a musical play-within-a-play, performed by Cervantes and his fellow prisoners as he awaits a hearing with the Spanish Inquisition. Pictured (l. to r.): Rachel Reid (SF15) as Antonia; April Cleveland (SF15) as Aldonza; James Irwin (SF14) as Don Quixote/Cervantes; and Felipe Motta (SF13) as Sancho.

she knows that Malaysia will have much to teach her as well. Ravilochan will be living in her village among her students and their families, learning their culture and lifestyle from the inside. She is excited about the illuminating experience, but is a little nervous as well. "I'll have to live in a way I'm not used to, without the creature comforts here. I've been to India for a few weeks before, but it will take some getting used to for almost a year," she says. "I'll miss my parents, my brother and sister."

Family has been a source of constant encouragement, and Ravilochan is also grateful to the tutor community at St. John's for their support. "The tutors are interested in who you are in class, and take that to the next level and are interested in who you are as a person. We have something special here that you couldn't find anywhere else." □

—Jillian Burgie (SF12)

BRIEFLY QUOTED

"One of the great things about our St. John's education is that most people won't know what to do with you. You don't fit a mold. Make it to your advantage. Try being a little over-confident, and a little bit of a risk-taker."

ROBERT BIENENFELD (SF 80),
senior manager, Environment
and Energy Strategy,
American Honda Motor Co.,
Inc., member, St. John's College
Board of Visitors and Governors,
2012 Commencement speaker,
Santa Fe.

Sarah Morse: New Director of Admissions in Annapolis

At a time when the world appears transfixed by technology, Sarah Morse, the new director of admissions at St. John's in Annapolis, emphasizes in-person conversations to help prospective students get to know St. John's and understand the Program. "We work very hard to bring students to campus so they can meet tutors, staff, and students. We encourage them to spend a night on campus, go to seminars, and sit in on labs and tutorials," says Morse. Her reach extends beyond prospective students; the Admissions Office recruits staff volunteers to have lunch with parents of prospectives who are visiting campus.

For Morse, a graduate of Smith College and a former Annapolis resident, her new role at St. John's is a natural, albeit unexpected, fit. Originally from St. Louis, she has worked for more than 25 years in the education field, including 15 years as an admissions and financial aid director at two independent schools in the Mid-Atlantic region—St. Timothy's School and Jemicy School—and as eastern regional director and national director of special projects for American Field Service (AFS) Intercultural Programs. Morse is also committed to volunteer service, including a six-year term on the Commission on Ministry for the Episcopal Diocese of Maryland, as regional alumnae admissions coordinator for Smith College, and mentor to AFS exchange students.

Morse's role at St. John's is her first in higher education; her expertise and insight are embraced by the college community. "Sarah brings with her a genuine liking for people, especially young people. She has imagination, resourcefulness, and a collaborative spirit, all of which are essential to this office," says Annapolis Dean Pamela Kraus.

Morse reconnected with the college when she attended Executive Seminars in Baltimore last year. Her seminar experience resonated deeply, as "a terrific example of what St. John's is all about. Once a month, that Tuesday morning was an oasis. Having discussions about great books

"We link prospective students who have particular interests with alumni who are working in those career fields. St. John's alumni represent the college so well—their passion for the college really shows."

with interesting people got me excited about the Program," she says—and propelled her to accept the position at St. John's. That exposure helps her articulate to the outside world the heart of the college's curriculum. "It's challenging, of course, for me coming from the outside, but I have a love and appreciation for the college."

Morse looks forward to enlisting Johnnies to engage prospectives around the country. "There is tremendous potential for involving alumni in admissions. Alumni volunteers have been extremely helpful at various events for students and prospectives, including recent receptions in New York City and Baltimore," she says. Those receptions give prospectives an opportunity to have informal discussions with alumni about the college and their careers. "We link prospective stu-



JEN BEHRENS

dents who have particular interests with alumni who are working in those career fields. St. John's alumni represent the college so well—their passion for the college really shows. We value alumni involvement and are eager to involve them more in our admissions efforts."

Morse also reaches out with a robust virtual presence. "Recruitment has changed, and using that technological aspect is crucial. I've talked with a lot of students who watched our videos, read our materials online, and learned about the college from the website and our social media sites."

Above all, Morse wants prospectives to know why St. John's is special. "From the first class, Johnnies practice and hone skills in critical thinking, careful listening, and thoughtful analysis," she says. "They learn to support contributions to the discussion with structured reasoning and become comfortable with trying out a variety of ideas. Taking intellectual risks and seeking out other viewpoints is woven into the Johnnie fabric. Students learn to be fearless in approaching new and challenging situations. They become skilled at asking questions to get to the heart of the matter. And they understand the value of considering a variety of viewpoints, unimpeded by a fear of 'getting it right' the first time. This is unique to St. John's." □

—Gregory Shook



Love

and *Desire*

“What Fools These Mortals Be”



PHOTOS: HENLEY MOORE (A14)

Junior Henley Moore (A14) shows us Shakespeare through her camera lens, a counterpoint to decades-old images of the King William Players from the Greenfield Library Archives on the following pages.

Shown here, the King William Players perform Titus Andronicus with Alex Lankford (A12), opposite, as Aaron and Tessa Nelson (A12), above, as Lavinia.

How do we encounter Shakespeare at St. John's? The deans and several tutors share observations on Shakespeare and his place in the Program, “as inevitable as Plato, or the Bible, or Kant,” tutor Jonathan Tuck notes. In his essay, tutor Laurence Nee considers how Shakespeare holds “mirrors” that reveal “clear reflections of our dearest and most powerful desire—love,” in *A Midsummer Night's Dream* and *King Lear*. Many Johnnies hunger for more than their encounters with Shakespeare in the Program. Some, such as the King William Players in Annapolis and the Santa Fe student theater troupe, inhabit Shakespeare by staging his works.

How do we encounter Shakespeare at St. John's?

One way is through Shakespeare's sonnets. When we turn to English poetry, we look at Shakespeare—the metric scheme, poetic form, how it is structured. In sophomore language, many students memorize and recite Chaucer and Shakespeare. They are also asked to compose poems—a sonnet, for example. In this way, students inhabit the poetic form; it is a pathway to understanding it. We do run a risk with poetry. Some critics would say we turn everything back to philosophy: “What is the thesis of the poem?”

Poems are meant to be read aloud, recited. Plays, to be performed. Music, to be performed and heard. The Psalms, to be prayed. But we certainly don't require students to pray. To some degree, we take these art forms out of their natural habitat and put them into our habitat, one of inquiry. However, when we do turn to poetry in the language tutorial (and music in the music tutorial), we go as far as we can in recognizing this and correcting for it.

—J. Walter Sterling, Santa Fe dean

How do we encounter Shakespeare at St. John's?

We encounter Shakespeare's work in various ways: through tutorials, study groups, preceptorials, lectures and question periods, annual essays, orals, and dramatic performances. Perhaps the greatest genius in English literature, he instructs and inspires us daily.

—Pamela Kraus, Annapolis dean

Why is Shakespeare on the Program?

Most tutors would agree that if you are on a sinking ship full of Program books and they have to be thrown overboard, Shakespeare would be one of the last to go. It has even been said that Plato, Shakespeare, and the Bible could be the whole Program. He is a universally recognized genius. We are living in a world that Shakespeare helped shape. Some great writers become parents and creators of their language. Homer is the teacher of the Greeks and of the Greek language; Dante of Italian; Shakespeare of English. Our linguistic memory and architecture is saturated with Shakespeare; he lies behind our consciousness and our living language. For English speakers, he is our governing genius, our great, great poet.

—J. Walter Sterling, Santa Fe dean

Why do we read Shakespeare at St. John's?

I would think that Shakespeare in our seminar list would be as inevitable as Plato, or the Bible, or Kant—perhaps more so, since he writes in English. A more interesting question might be which plays to read. I have long thought that Shakespeare's comedies are under-represented in our program, as comedy is generally. I gave a lecture a number of years ago ("Restoring Amends: Philosophy and Forgiveness in Shakespeare's Comedies") in which I argued that the comedies are

THE GREATNESS OF SHAKESPEARE'S PLAYS

BY LAURENCE D. NEE, TUTOR

Shakespeare's plays provide an unsurpassed depiction of abiding human desires. Like mirrors, the plays use characters' poetic speeches and deeds to reflect for our consideration the objects of our desires and the reasons we seek their fulfillment.

Clear reflections of our dearest and most powerful desire—love—can be found in the opening scenes of two of his most familiar and popular plays: a comedy, *A Midsummer Night's Dream*, and a tragedy, *King Lear*.

A Midsummer Night's Dream begins by vividly depicting the problematic nature of love. Theseus has "wooed" and "won" the "love" of his future bride, Hippolyta, with the conquering force of his sword and longs to enjoy her "[n]ow" (AMND 1.1.1-17). But this conqueror has also been conquered—he is a slave to the internal compulsion of satisfying his "desires." Wedding harsh images of rape to his servile need for immediate gratification, Theseus presents love as the violent satisfaction of bodily lust. The temptation to assume that this initial presentation provides a complete picture of love is moderated, however, by Theseus's subsequent restraint, which is as strong if not stronger than his lust. Wishing to "wed [Hippolyta] in another key," Theseus willingly delays his gratification for four days until the new moon appears and brings his "triumph" (1.1.18).

The speeches of the young Athenian lovers suggest why a lover might exercise restraint: "true love" depends upon it. Egeus interrupts Theseus's nuptial plans for "merriments" and "reveling" in order to marry Demetrius—who previously loved Helena—to his daughter, Hermia, who loves Lysander and would die rather than resign herself to her father's "will." When

Hermia and Lysander are alone, they recount the tales from which they learn that the "course of true love never did run smooth"—it must bear a restraining "cross," which transforms the character of their desires and their beloveds (1.1.199). The tales depict mere "desires" as "momenta[r]y," "swift," "brief," and "short as any dream"—nothing more than the "base and vile" bodily urges or impulses of the "spleen" (1.1.143-145). They present "true love" in the "form and dignity" of a religion through which enduring devotion will replace the inconstant, fleeting rewards of lust. The "translated" beloved appears to be a "god," before whom the lover offers "prayers" (1.1.197, 232; 2.1.203).

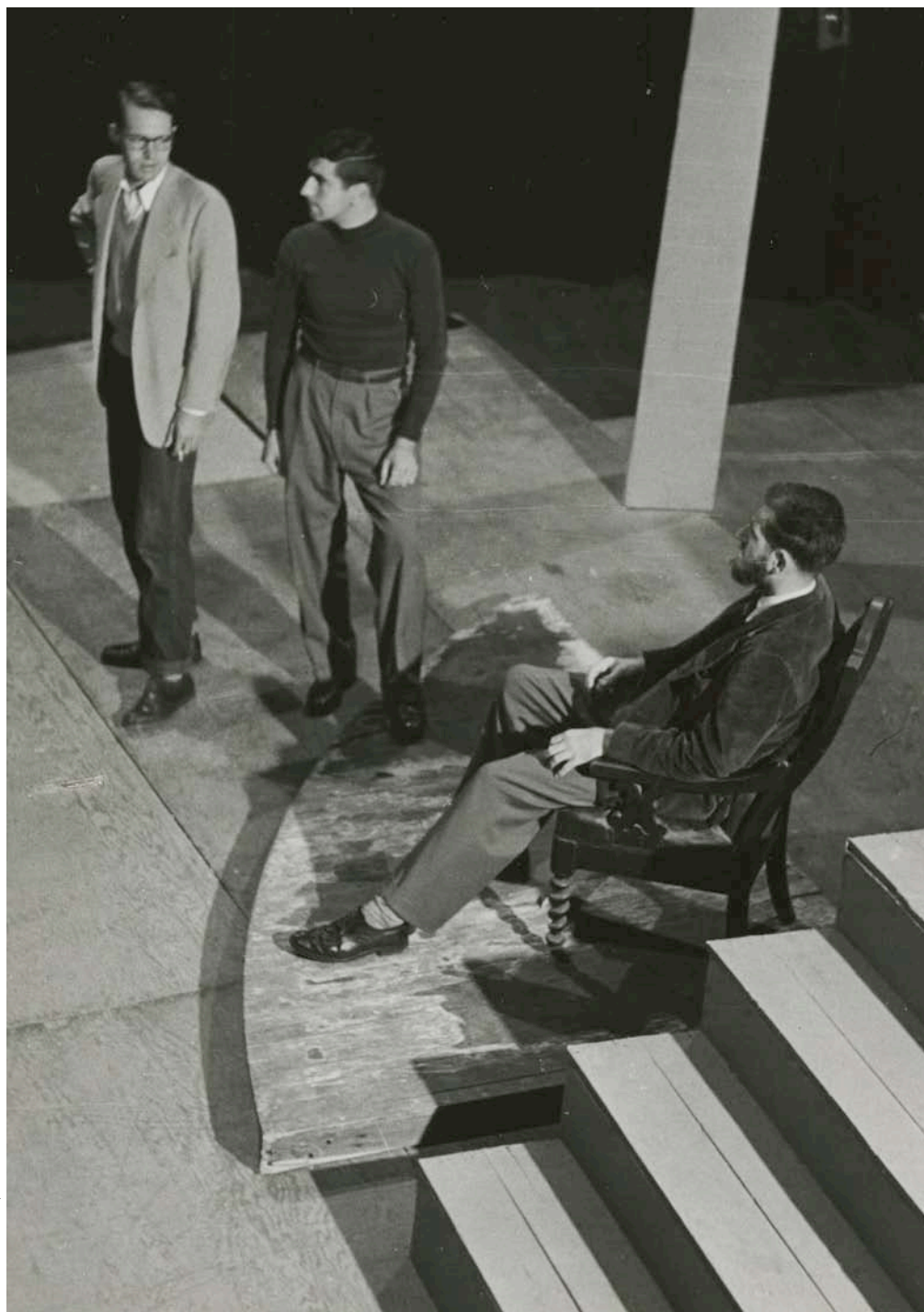


HENLEY MOORE (A13)

Lysander bestows numerous gifts upon Hermia without receiving any immediate reward; he appears not merely to restrain his needs but

to possess a godlike freedom from them. Seeking to emulate her divine Lysander, Hermia will "starve" herself, display "patience," and endure the "trial" of being deprived of her lover's "food" (1.1.134-142, 150-155, 222-223). By enduring pains and restraining her desires, Hermia imitates the "true love" of her divine beloved and hopes to transcend her embodied, mortal, and

From l. to r.: Danny Rodriguez (SF15) as Chiron, Alex Lankford (A12) as Aaron, and Andrew Hastings (A13) as Demetrius in the King William Players' production of *Titus Andronicus*.



ST. JOHN'S COLLEGE, GREENFIELD LIBRARY

John D. Oosterhout (Class of 1951), George A. Sperdakas (Class of 1954), and Richard T. Congdon (Class of 1950) onstage during the King William Players' rehearsal of Shakespeare's *King John* (ca. 1950-1951).

accounts of their love. They experience their sacrifices as free from future rewards. Despite their myopic vision, their unrecognized hopes

needy condition.

The strong temptation to reduce the lovers' willingness to bear these "crosses" to mere delayed gratification must be moderated by their own

imply that they endure these restraints or crosses for the sake of future rewards. They may starve themselves for an evening, but they expect to feast on their "lovers' food" tomorrow. Helena will deliberately "enrich" her "pain" by telling Demetrius where Hermia has fled, but she suffers in the hope that his "sight" will turn "back again" to her (1.1.222-223, 250-251).

The reward received from this "sight" can be distinguished from that received from other goods. Helena could relieve her hunger by con-

more "philosophic" than the tragedies, more interested in themes and general ideas, less dependent on our empathetic identification with individual characters. I still hold this view. At the very least, I wish we could add *Twelfth Night*, one of Shakespeare's greatest plays. I know they have often had it on the seminar list in Santa Fe. It would also be wonderful if we could find room for the other two plays in the second English history tetralogy. We now read, as we should, both *Richard II* and *Henry IV, Part I*, but *Henry IV, Part II* and *Henry V* are remarkable works, too. Many people think that the four plays were conceived as a single work...(Naturally, I am violating the most sacred obligation of anyone who proposes to tinker with the seminar list—I have not said which books I would drop to make room for these.)

It is good to be reminded that any of Shakespeare's plays will yield extraordinary and unlimited insights if we can find the time to read slowly and carefully. In the sophomore language tutorial, we can read scenes dramatically together, perhaps commit whole speeches to memory, and look at individual words as we would in a sonnet. We may be frustrated that we can't do all this in the seminar, but it's exciting to be able to think about each play as a whole. We are free to treat our seminar reading of Shakespeare as an invitation to go deeper, whenever we can find the time.

As Dr. Johnson remarked about London, I would say that the man who is tired of Shakespeare is tired of life.

—Jonathan Tuck, tutor

Might we read Shakespeare at St. John's in order to experience the joy and sorrow of a desire like love? We read *Romeo and Juliet* and long to feel the love that can make a "pilgrim" lover view his beloved

as a divine, "holy shrine." We suspect, however, that love may be only a dangerous "dream"—not only "blind," "rude," boist'rous," and "like [a] thorn" but also so variable as to transfer Romeo's devotion from Rosaline to Juliet with a momentary gaze. We persistently hope for the elevating weight love brings and, therefore, angrily defend it against the hedonist and materialist attacks of the Nurse and Mercutio. And we fear that the story of these and all lovers is one of "woe."

—Laurence D. Nee, tutor

We read eight of Shakespeare's plays in sophomore seminar (four tragedies, two histories, two comedies) because he is the best of the playwrights and these eight are among the best of his plays. No one writes equally well in the tragic and comic modes. No one expands the possibilities of English speech more than he does. No one is as intensely theatrical and deeply literary as Shakespeare. He contains half the world. For the other half, there is the rest of the Program.

—Louis Petrich, tutor

Describe an opening question on Shakespeare's works that still fascinates you.

Are there fairies in the woods (from *A Midsummer Night's Dream*)? The lovers escape tragedy, and enjoy the prospect of happiness, because the fairies intervene. The fairies, however, seem and do not seem to exist. They are only visible to one character, under very peculiar circumstances, and yet are seen by the audience. They are said to act providentially to care for particular human beings and yet appear reducible to natural phenomena. They may be little more than "airy nothing" and yet point to our deepest desires and hopes.

—Laurence D. Nee, tutor



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The lovers' account of their desire for love reveals that what appeared as a tension between lust and restraint is, in fact, a tension between their desire for bodily gratification and their desire to enjoy a godlike freedom from bodily needs. Their account asks us to consider whether both desires can be satisfied.

suming any "food," but she cannot overcome her "starv[ation]" for her lover's "food" simply by physically gratifying her lust. The hungry are indifferent to whether an apple "consents" to be eaten, but lovers are not satisfied simply to take, "force," or consume their beloveds, as Theseus's restraint demonstrates (I.I.134-142, 150-155, 222-223). Lovers desire their beloveds' voluntary reciprocation of their affections, which shows that they are worthy of being loved by their divine beloveds—that they are nothing less than godlike themselves. When these lovers are "well derived," "possessed," or "fair," have endured considerable sacrifices for their beloveds, and yet remain unloved, they are filled with anger, which destroys the friendship of the women and sets the men on a course to deadly war (I.I.99-103).

The lovers' account of their desire for love reveals that what appeared as a tension between lust and restraint is, in fact, a tension between

their desire for bodily gratification and their desire to enjoy a godlike freedom from bodily needs. Their account asks us to consider whether both desires can

be satisfied. The opening scene of *A Midsummer Night's Dream*, then, poses the question of whether the desire for love is inherently tragic.

King Lear begins by drawing our attention to the difficulty of thinking about the desire for love. *King Lear* intends to bestow equal portions of his kingdom on his sons-in-law, the Dukes of Albany and Cornwall. His trusted advisors, Kent and Gloucester, cannot discern "which of the Dukes he values most." Kent had previously "thought" that Lear "affected" the Duke of Albany more than Cornwall; Gloucester concurs—it "did

Above: Charles Finch, former director of financial aid, as King Henry and Harold O. Koenig (A69) as Prince Hal in the *King Williams Players'* production of Henry IV, Part I, Francis Scott Key Auditorium, November 1970.



George A. Sperdakos (Class of 1954), Richard T. Congdon (Class of 1950), Jeremy P. Tarcher (Class of 1953), and John D. Oosterhout (Class of 1951) in the *King William Players'* production of *King John* [ca. 1950-1954].

always seem so." What both had "thought" does not accord with what now "appears" to be the case (KL I.I.I-6).

According to Lear's original plan—

designed prior to the proclamations of love by Goneril, Regan, and Cordelia—his two vicious daughters, Goneril and Regan, and their husbands, the Dukes, would be relegated to the extremes of the kingdom. The favored daughter, Cordelia, would receive the most "opulent" portion and the foreign support of her husband-to-be (I.I.86). Lear would live with Cordelia as King, attaching his "retainers" to his beloved daughter so they would remain loyal to her after his death.

Focusing on the Dukes, Lear's advisors fail to see that his "division of the kingdom" would wisely overcome the absence of a son and ensure that the kingdom would pass to his "best" daughter (I.I.214-216). They also fail to see that Lear divided the kingdom to reward the merit of the daughter he "loved . . . most" (I.I.123). The play's opening suggests that thinking clearly about Lear's plan is intimately linked to thinking about his love for Cordelia.

Lear quickly destroys his own prudently devised plan when he believes that he has been

unjustly deprived of Cordelia's public proclamation of her love for him. Goneril and Regan attribute their father's "poor judgment" in casting off the daughter he "always lov'd . . . most" to the fact that "he hath ever but slenderly known himself" (I.I.322-323). Lear and his trusted servants corroborate this claim (I.I.120-166; I.4.I48; I.5.24).

Lear's failure to know himself is directly attributable to his failure to recognize that he longs to be loved by Cordelia as much as he longs to love her. The duality of Lear's love is encapsulated in his remark to the soon-to-be banished Kent: "I lov'd her most, and thought to set my rest on her kind nursery" (I.I.123-124). Lear loved Cordelia "most" and sought to reward her through his division of the kingdom. He also desired to be rewarded for his service: to receive her "kind nursery." Lear does not recognize, however, how deeply he desires to be rewarded by Cordelia for what he has allegedly given to her.

The King of France's subsequent discourse on love provides a possible explanation for Lear's blindness: "Love's not love when it is mingled with regards that stand aloof from th' entire point" (I.I.239-240). Lovers do not think of or experience their love as self-interested; rather, their love is kindled or inflamed when they believe that their beloveds cannot benefit them because they are "poor," "forsaken," and "despis'd." A lover

Q & A

There are two works for which I have asked opening questions that are based on past performances that altered the endings in misguided ways. One was the *Don Giovanni* (allowed by Mozart himself) that omitted the final sextet; the other was the 18th-century *King Lear* that saved Cordelia and married her to Edgar. I wasn't "fascinated" by these questions, but they did set off good discussion. I couple Shakespeare with Mozart because they are poets whose inclusion in any program needs no good reason simply because the question ought never to come up.

—Elliott Zuckerman, tutor emeritus

There are so many fundamental questions that will always remain fascinating because their answers go deep into what Lear calls "the mystery of things." For example: what causes the death of Cordelia? Why is Macduff able to kill Macbeth? Why does Shakespeare bring Falstaff onstage during the climactic sword fight between Prince Hal and Hotspur? And a question of particular fascination for all lovers of books and believers in the liberal arts: why does Prospero drown his books before retiring to Milan, where every third thought is of his death?

—Louis Petrich, tutor

Describe a defining moment for you in one of Shakespeare's plays.

The opening words of a Shakespeare play explicitly or implicitly raise a critical question. *Hamlet*, for example, begins "Who's there?" The play could be said to ask how human beings can determine whether apparitions are "there" if they live in a hamlet—a land without a church. The struggle to confront such an opening question is a defining moment in reading a Shakespeare play.

—Laurence D. Nee, tutor

Are Shakespeare's comedies and tragedies so very different?

The answer to whether the comedies (I should say the Romances) and the tragedies are (very) different is yes, except perhaps in the case of *Measure for Measure* (and the two neighboring plays), which are known as Problem plays, not so much because they have plots about moral problems but because we have a problem classifying them.

—Elliott Zuckerman, tutor emeritus

All of Shakespeare's comedies occur in Christian settings (including *A Midsummer Night's Dream*). The young men in these plays seem beset with a peculiar melancholy and appear remarkably unimpressive when compared to the women of the comedies. Thinking about what changes Christianity brings, particularly to young men, would be a fruitful place to begin thinking about how Shakespeare's comedies differ from his tragedies.

—Laurence D. Nee, tutor

Different, yes; so very different, no. I laugh more during *Hamlet* than any of the comedies makes me, and the lonely sadness that endures to the end of *Twelfth Night* is as deeply felt as the happiness of requited love. At the end of his career, Shakespeare wrote four comedies (culminating in *The Tempest*) that feel different from the earlier comedies because they take account of the actions of the preceding tragedies. A great challenge for me is to try to understand the wholeness of Shakespeare's career as a writer, with comedy prevailing in the end over tragedy. I happen to prefer the tragedies, so I hope to learn from Shakespeare how to take comedy as seriously.

—Louis Petrich, tutor

like the King of France or Lear believes that he loves only for the sake of his beloved—for “thee and thy virtues” (I.I.250-255). In the duality of his love and his blindness to what he truly desires, Lear especially resembles the young Athenian lovers in *A Midsummer Night's Dream*.

The sources of Lear's blindness emerge if we consider more carefully the confusion of his two advisers who open the play. Kent refuses to flatter Lear with “glib and oily” speech when Cordelia shows her “love” for her father by being “silent”—even though she claims to “know” her sisters for what they “are” and that time “shall unfold” their “faults” (I.I.61, 94-95, 269-275, 280-281). He offends the King with “plain”—or non-flattering—speech and refuses to persuade him that his daughter's silence reflects her great love for him. Kent claims to have “loved” Lear as a “father” but leaves him in the hands of the wicked Goneril and Regan (I.I.141-153). He believes that his plain speech arises from selfless love—a devotion to the King's life above his own—but later admits that his allegedly noble, selfless speech is self-inter-

to ask what they are; he assumes that gratifying passions like lust is good for him. Theseus cautions Hermia against making a similar assumption: she should “question” her “bewitch'd” desires and “examine well” her “blood” (I.I.27, 67-68). Gloucester does not believe that he needs to scrutinize his passions because, as his pun on conceiving suggests, thinking and desire are indistinguishable for him; reason would not direct him to goods distinct from those desired by his immediate bodily impulses. He believes that his body inherently leads him to what is good for him and, as a result, enjoying these good things is as easy as gratifying the motions of the “spleen” (I.I.143-145).

Just as Kent fails to see what he ought to do to salvage Lear's plan because he does not recognize his desire for reward, Gloucester fails to see the true character of his bastard son because he assumes that he must be rewarded for gratifying his immediate desires. The opening scene of *King Lear* presents obstacles that impede us from thinking clearly about our desire for love.

By presenting penetrating depictions of the desire for love, Shakespeare's plays serve as mirrors in which we may see both the desire for love in ourselves and the obstacles that prevent us from understanding it. Yet like the characters in these plays, we are blind.

ested: he believes that “plainness” brings honor (I.I.146-148, 155-157, 223-233).

Like the Athenian youths who emulate the honored lovers of the tales they recite, Kent blindly assumes that being recognized as honorable is a great good—perhaps the greatest good. His unwillingness to question this assumption causes him to bring certain harm to himself, Lear, and England. Kent fails to see what is good for Lear or himself and, hence, what the foundation for loving and being loved is.

Gloucester blindly assumes that gratifying his immediate desires must be good for him. He holds Edgar, his legal son, “no dearer” than the perpetually-absent “bastard” Edmund and longs to believe that the “good” lust which attracted him to Edmund's “fair” mother must be rewarded with “good” fruit, just as it rewarded him with so much “good sport” at the time of the “making” (I.I.12-18). Gloucester acknowledges that he seeks good things for himself but fails

A Midsummer Night's Dream and *King Lear* provide two examples of the way in which Shakespeare fosters dialogue both within his plays and among them. By presenting penetrating depictions of the desire for love, Shakespeare's plays serve as mirrors in which we may see both the desire for love in ourselves and the obstacles that prevent us from understanding it. Yet like the characters in these plays, we are blind.

Through the conversations cultivated within St. John's classrooms, our own desires and the impediments that prevent us from seeing them can emerge; the fog that impedes us from seeing into these mirrors may be lifted. Our conversations promote the discovery of the reflections made possible by these mirrors and distinguish the education provided by the college. St. John's considered reading of great works like Shakespeare's plays, when united with openness to learning from—and not just about—them, fosters our ability to see ourselves with sharpened sight. □

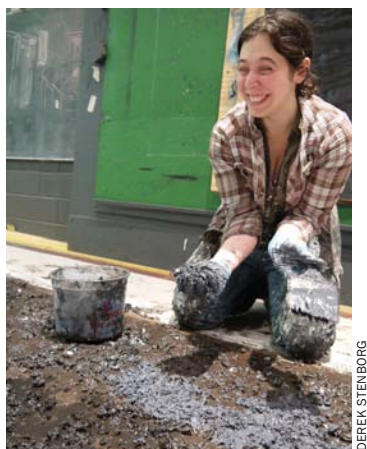
“All the World’s a STAGE”

For centuries actors, writers, directors, set designers, and many others have been drawn to the stage, interpreting dramatic works and theater. Five Johnnies transform—and are transformed by—the stage. As a set designer in New York City with a flair for opera, **Ilana Kirschbaum** (SF07) is both scientist and illusionist, tinkering with the audience’s perception. When actress **Sara Barker** (A98) “treads the boards” as Queen Elizabeth, she becomes larger than life and looks like Hillary Clinton. At the Philadelphia Shakespeare Theatre, **Jack Armstrong’s** (SF83) inventive plot charts reveal hidden notes: “A well-told story,” he says, “can be graphed like a piece of music.” Playwright **Damon Rhea Falke** (SFG101) lets his characters lead and morph into themselves on the page. Shakespeare’s strong female leads inspired actress **Maria Jung** (A12) to take the reins of her life, just weeks after graduation.





Set designer Ilana Kirschbaum (SF07) melds materials and paint with “lots of research” into historic, visual details.



“SCIENCE, ALCHEMY, ART, PRACTICE, AND CRAFT,” is how Ilana Kirschbaum (SF07) describes her work in the theater as a scenic artist and designer. One could add tradition, collaboration, and improvisation.

In September 2011, Kirschbaum landed an amazing opportunity at the Juilliard School in New York City, as one of two technical theater interns in their scenic painting department. By mid-March of this year, she had worked on 15 productions, and was solving a conundrum for Mozart’s opera, *Don Giovanni*. The stage floor, done in faux wood (to blend with a beautiful half-opaque, half-transparent forest backdrop), needs a ground cloth to look like moss and dirt, but will have barefoot people dancing on it and set pieces coming in and out. “So it needs to read from far away—have a pronounced texture—but be soft, and able to stand up to having scenery moved onto it.” Her current idea involves putting foam in a food processor, mixing the bits

“MacGyvering Your Way Around”

Ilana Kirschbaum (SF07) sets the stage

BY ANNA PERLEBERG (SF02)

“THIS ABOVE ALL:
TO THINE OWN
SELF BE TRUE.”

Hamlet

with shreds of plastic grocery bags, and putting flexible glue on the material in layers.

There’s a good amount of “MacGyvering your way around” in scenic art, Kirschbaum says, “a lot of fake wood, faux finishes, fooling the eye. I’ve done a lot of fake food.” Some techniques in the field are traditional painting methods not used elsewhere; the two-dimensional creation of a three-dimensional space can be traced back to van Eyck’s medieval altarpieces. In that way, she feels she’s carrying on a long tradition.

With a long background in the visual arts—“I’ve been drawing and painting forever”—Kirschbaum first dabbled in stage work when a friend volunteered her to paint what she now describes as an “awful” backdrop for a St. John’s production of *A Funny Thing Happened on the Way to the Forum*. “I was amazed by how much time it took,” she says. “I just fell in love with theater.”

A college-sponsored summer Ariel internship with Santa Fe artist Paco Benitez put her in touch with David Olson, artistic director of THEATERWORK, a company that produces plays and perfor-

mances of all stripes, from Shakespeare to puppetry. They were a perfect fit for a Johnnie, Kirschbaum found—“They’re interested in developed visual theater, but there’s also lots of discussion of the texts, lots of research, especially in the visual details.” She describes the process as making SJC text exploration “exist in a physical way: now move this, now clean this, now carry this, now paint this.” During several years with THEATERWORK, she did a little bit of everything, becoming increasingly focused on scenic elements.

Kirschbaum got a kick out of participating in a stage version of *Anna Karenina*, having written her senior essay on the Tolstoy novel. Her favorite THEATERWORK production was Jean Anouilh’s Sophocles-by-way-of-the-Nazis retelling of *Antigone*, mounted in a most unusual space: an abandoned swimming pool whose building had moldered unoccupied for years. After a thorough cleaning, it was turned into a 150-seat theater. Lighting the space is a challenge; the electrical system doesn’t have sufficient wattage and the ceiling is inaccessible—regular stage lights can’t be hung. But the atmosphere worked to their advantage for *Antigone*. The bare space of the pool’s floor became a desert with rivulets of poetry written across it (and also written on the costumes), flowing into the murky depths of the deep end, from which the chorus emerged. The effect is spooky and woebegone, perfect for the tragic story of defiance.

This kind of visual storytelling is a huge part of scenic art, Kirschbaum affirms.

“When you walk in the room, before you see actors, you see the set, and that affects where the audience’s focus is.” Whether scenery is abstract and minimalist or realistic and historically detailed sends cues to the spectators about how to respond emotionally to the work in front of them. “A good set deals in subtle ways with the complexities of the story, its key concepts. This could mean a lush set, or something very stark.”

It always means research, particularly for older works, and paying close attention. A play set in the 1940s in the home of aristocracy, for example, wouldn’t have cutting-edge, then-modern furniture and decoration, but would show generations of inherited belongings. Such detail may not be noticed by the casual observer, but Kirschbaum believes that element is always there. At the same time, a balance must always be struck, because the set can’t overwhelm the story. “Sometimes you want to do really cool pieces, but you have to remember they’re in the background!”

Expanding her repertoire of scenic art techniques keeps providing Kirschbaum with new subjects of study. “By the nature of the work, you learn a lot about art history and the history of materials,” she says. “If you’re imitating a fresco, you have to know how it was done, and then figure out how to do it in a simpler and quicker way.” She is currently interested in the history of ornament; she finds similarities between a culture’s alphabet and its styles of ornament in architecture and illustration, seeing echoes of the cadences and structures of language in physical forms. Greek and Roman, for example, have individual, separate letters of standard sizes, and one can view the strict, clean lines of their buildings as similarly discrete forms. The loops and mazes of Arabic or Hindi decoration also resemble their connected scripts.

A scenic art department operates almost like a medieval guild, with a “master” designer and apprentices who carry out the work. Apprentices don’t have to abandon painting for design, but can discover what aspect of the field they enjoy most. The two groups definitely



DEREK STENBORG

share a do-or-die emphasis on teamwork. “You don’t know what the word means until you’re standing on a 50-foot painting with two other people,” says Kirschbaum, “and you have to make it look like it’s been painted by one person. And there’s wet paint on it!” Any process must be streamlined so many people can contribute to one smooth result, tailored for different skill levels.

“The weirdest thing is how much it makes sense after St. John’s, all the random toolmaking, figuring things out, experimentation—developing methods around the process and hoping it turns out in spite of the variables,” she says. “It reminds me of senior lab.” Although in some ways she’s “behind” in her line of work, as almost everybody has an undergraduate degree in theater, Kirschbaum is happy to be filling in the gaps. She is amazed by how often a little geometry comes in handy: “Euclid construction proofs are a big part of my life right now.”

The Juilliard internship has focused her eclectic experience. Kirschbaum was also

lucky enough to work with the Santa Fe Opera for two summers. (She can’t even summon up an articulate adjective for how much she enjoyed it, simply emitting a happy “yeah!”) She has also done visual elements for a project called Lifesongs (brainchild of Santa Fe collaborative art ensemble Littleglobe), which creates music based around the lives of the elderly in nursing homes and hospice care. And she has done freelance work at La Jolla Playhouse in San Diego, California.

Not sure if she will spend her entire career in theater, Kirschbaum will be able to apply her skills to other endeavors such as painting murals for natural history museum displays. She also has a passion for working in opera. As for so many artists, the connections she is making in New York City will take her far. And she emphasizes that she would be happy to talk to current students thinking about pursuing their own theater work, on the stage or behind the scenes. □

FROM SHYNESS TO ROYAL HIGHNESS

Sara Barker (A98) transforms the stage

By GREGORY SHOOK

“WHEN YOU DO DANCE,
I WISH YOU A WAVE
O’ TH’ SEA, THAT
YOU MIGHT EVER DO
NOTHING BUT THAT.”

The Winter’s Tale

Suffering from debilitating shyness as a child, Sara Barker (A98) could have never imagined summoning the courage to speak in front of her class, let alone starring onstage as Queen Elizabeth in the Washington Shakespeare Company’s production of *Mary Stuart*. “I was the shyest kid in elementary school,” says Barker. “It was so bad that I developed speech problems and needed speech therapy.” Even as a Johnnie in her freshman year, she recalls her tutors urged her to speak up more in seminar. “That whole ‘putting yourself out there’ has always been difficult for me,” she says. “But I counter that with a love of imagination and creativity.”

Barker began to dabble in acting during her senior year of high school. While at St. John’s, she studied her craft more seriously. On weekends, she regularly commuted to Washington, D.C., where she took classes at the Shakespeare Theatre Company. She also volunteered as the assistant director for a community theatre show in Annapolis. With the King William Players, she starred in Shakespeare’s *Measure for Measure*. “After the show,” she says, “tutor Jon Tuck came up to me and told me that I should [act].” She took his advice to heart.

Not long after graduating from St. John’s, Barker

landed in New York City, where she acted in a wide range of productions, in roles traditional to avant garde. By 2005 she was entrenched in the Brooklyn theater scene, treading the boards with the Chekhov Theater Ensemble—she also played Paulina in the Hipgnosis Theatre Company’s production of Shakespeare’s *The Winter’s Tale*. Whatever role Barker takes on, she embraces the character, giving her full self—mind, body, and spirit—to make the emotional transformation into somebody new.

As an actor, Barker finds that an important part of making that transformation is the costumes she wears. “When you inhabit these characters, you want to experience what it’s like to be that character, and costumes make you move like they did and give you an idea of what they felt like.” Costumes inform both an actor’s and the audiences’ understanding of a character. For example, last year when Barker played the role of Queen Elizabeth in *Mary Stuart*, instead of donning an elaborate gown, accompanied with the ruffles and corsets one would typically expect, she was dressed as Hillary Clinton in a rather severe fitted blazer and skirt. The austere attire illuminated the Queen’s power and authority then and now. In fact, the production underscores the timeless resilience of Shakespeare’s work; actors and audiences alike remain fascinated by his plays. “He took archetypal stories and brought them to life in such an amazing way,” says Barker.

Barker has certainly overcome the intense shyness she experienced as a child. Her work



C. STANLEY PHOTOGRAPHY

“‘PUTTING YOURSELF OUT THERE’ HAS ALWAYS BEEN DIFFICULT FOR ME, BUT I COUNTER THAT WITH A LOVE OF IMAGINATION AND CREATIVITY.”

is acclaimed by the *Washington Post* and the *Washington City Paper* and has garnered multiple awards, including Best Drama and Best Overall Production at the Capital Fringe Festival 2009. This spring Barker finished up a production of *The Nightmare Dreamer* at Flashpoint in Washington, D.C. This summer she is juggling her full-time job at an IT solutions company with rehearsing the lead role of Catherine for the world premiere of *The Ice Child* with the new theater collective, Factory 449, of which she is a founding member; the Washington, D.C.-based company was last year’s Helen Hayes Award Recipient of the John Aniello Award for Outstanding Emerging Theatre Company.

Sara Barker (A98) shines as Queen Elizabeth in Mary Stuart.

Onstage Barker exudes confidence, though she admits having difficulty looking the audience in the eyes when performing. Like many actors, she relies on what’s known as “the fourth wall,” which in theater parlance refers to the invisible “screen” at the front of the stage in a proscenium theatre, which separates the audience from the stage. This imaginary wall helps Barker psychologically balance her need to breathe in the energy of the audience without being overly aware of their presence. And she uses her imagination to connect with the audience. During her 2009 performance in *The Cherry Orchard*, “instead of seeing faces I was seeing cherry trees,” says Barker. “I was describing the trees and what the orchard meant to me—the lines were so beautiful. I could feel that the audience was right there with me, and I was bringing them along for the ride.” □

Graphing Shakespeare Like Music

Jack Armstrong (SF83) plots charts

BY ANNA PERLEBERG (SF02)

“IF THIS WERE PLAYED UPON A STAGE NOW, I COULD CONDEMN IT AS IMPROBABLE FICTION.”

Twelfth Night

JACK ARMSTRONG’S (SF83) OFFICIAL title at Philadelphia Shakespeare Theatre (PST) is vice president of the board of directors—but his roles are many: producer, fundraiser, dramaturge, and graphic designer. He is also charter of plots, a title all his own, with its roots in a junior-year preceptorial, where Armstrong first encountered Heinrich Schenker’s musical analysis. “Schenker was the first person who codified music theory,” he says, inventing a system of notation to show “how the composer creates and releases tension in each of the lines to form a symbolic whole.” Armstrong sees story structure the same way: “A well-told story can be graphed like a piece of music.”

The chart for cross-dressing comedy *Twelfth Night*, for instance, unfurls in a riot of color and a wealth of information. Columns for each scene run across the top; below, color-coded bars for each actor show who is present in the scene and with whom. A row titled simply “Drama” asks the question the scene poses: “Can Viola land safely in this strange country?” “How far do they dare push Malvolio?” Running down the side, where Schenker might have kept track of major triads, are the myriad subplots of the play, again phrased as questions: “Can Viola keep her female identity secret?” “Will Sebastian be reunited with Viola?” Every scene that advances one of these plots is faithfully noted, and their progress can be tracked across the acts, like rising and falling

notes, until they reach their resolutions. It’s both a beautiful representation of data and a handy primer for anyone working with the play—actor, director, or student.

Although he acted in high school—and developed a lifelong affection for Hamlet in particular—Armstrong says he would never have worked in the theater without his wife, Carmen Khan, an English actress who credits the Bard with saving her life. “She grew up in a rough family, a rough neighborhood. And she came into English class one day and her teacher recited a passage from *Macbeth*. It opened her eyes. It was the first time she saw life as more than a trial to be endured, that there could be joy and fulfillment.” One of their first dates was to a production of *Hamlet* that Armstrong hated so much he had to leave—“she thought I didn’t like her!”

“Shakespeare’s plays are full of these passages, which at first blush seem to be a pause in the action for sizzling wordplay. It’s not a pause at all, but drama so intense you’d feel it even if the actors weren’t speaking.”

In the late 80s, Khan was working with a classical company called Red Heel Theatre when circumstances thrust her into the position of artistic director. Under her leadership, the company began exclusively performing Shakespeare, changing their name to reflect this. Currently, the PST does two repertory plays every spring—this season *Twelfth Night*

was paired with the blood-soaked tragedy *Titus Andronicus* in a unique production inspired by the Grand Guignol puppet theater—in a 120-seat theater converted from a former parish hall. Armstrong freely admits that their preparation for being on the board of a theater company was “nothing.” Then he adds, “It’s like having a baby—that baby teaches you what you need to know about being a parent, whether you like it or not.” He does have a day job—printing election ballots—but he says it’s only busy for three months in the spring and two months in fall, allowing him to spend as much time on the theater as he does on his “paying gig.”

Long before the actors tread the boards, Armstrong and Khan go through the script line by line, asking three questions of each: What is this person saying? Why does the character say this—what is he or she trying to accomplish? Why is this in the play? Once they know the answers to these questions for each line, Armstrong writes up an annotated script with all their notes, and then generates his Schenkerian plot charts. It’s a monumental task: He estimates spending at least 60 hours for the close reading and the creation of chart and annotated director’s script. The result of all this preparation, he says, is that “the actors get to know the story so well that five minutes into it you forget you’re listening to archaic language. Sometimes it’s like you’re listening to improv comedy.”

The prep work can also bring scenes to life that seem to be just trading lines on the page. “Shakespeare’s plays are full of these passages, which at first blush seem to be a pause in the action for sizzling wordplay. It’s not a pause at all, but drama so intense you’d feel it even if the actors weren’t speaking.” As an example, he offers *Twelfth Night*, where Duke Orsino

presses the disguised Viola about “his” favored lady, who, Viola says, is Orsino’s complexion, Orsino’s years. In other words, she’s mustering up the courage to tell him she’s really a woman, and that it’s him she loves. When he keeps not taking the hint, she backs off—and then tries again. Played this way, says Armstrong, “instead of just clever wordplay, you’re on the edge of your seat.”

Their mission reaches far more than their main-stage audience. PST has a dizzying array of educational programs: Classes in Shakespeare for teenagers and adults. School matinees. Lectures by Shakespeare scholars. Workshops for English and drama instructors on teaching the Bard. A three-person touring production of *Hamlet*. An artist-in-residency program in which teams of actors work with a class of high school students for an intense week or two; then the students perform a scene. PST’s plot charts, in poster form, are up on the walls of English classrooms across the city. “A lot of kids are introduced to Shakespeare through our programs. And we’ve been doing this long enough that some of the first generation are now teachers.”

Asked what he thinks about the state of theater in the U.S., Armstrong answers with a quote from George Bernard Shaw: “Our generation is a low ebb in the history of the theater. Every generation is a low ebb in the history of the theater.” In other words, he feels the perennial proclamation of the death of live theater is an exaggeration. “I think it’s very healthy! We envy, of course, companies in Canada and England and other enlightened countries where the government supports the theater.” But he admits that the lack of government funding gives them more freedom to do their productions exactly how they wish, even if

raising the money to do so is an “endless, exhausting, terrifying process.”

Philadelphia, with 80 professional theater companies, has “an extraordinary pool of actors.” Most of the organizations, says Armstrong, are working “on an even more tenuous basis than us. It’s mind-blowing what people will give up to be on stage. But the work is amazing! I think it’s a golden age of theater in Philly.” He’s pleased to be able to share it with playgoers from his alma mater, too. “We have been hosting a ‘St. John’s Night’ at the theater for several years. A dozen or so alumni come early, we have a little party beforehand, then watch the play. It has been great to reconnect with old classmates and meet new friends.”

For Armstrong, the struggle to bring Shakespeare to all is vitally important work. He recently read an article about a symposium “justifying teaching the humanities,” and although some of the points made by the disciplines’ defenders were interesting—such as that they

In one of his many roles, Jack Armstrong (SF83) analyzes each script produced by the Philadelphia Shakespeare Theatre.

“can help you get through tough situations”—Armstrong thinks they were really peripheral. “Asking why you teach the humanities is like asking why you put gas in a car. If you know what a car is, you don’t have to ask the question.” Drama, literature, writing, history: these are “the science of being human,” he says passionately. “Through stories we learn to be human. They’re how we expand our vocabulary of possible human behavior, and the bigger our vocabulary is, the better our chances of making a good decision. Hell is the accumulated result of bad decisions. Paradise is the result of education in the humanities.” □

To view one of Armstrong’s plot charts, visit www.stjohnscollege.edu/news.



JOHN BANSEMER

“A Difficult Pleasure”

Playwright Damon Rhea Falke (SFGIOI) listens to his characters

BY BABAK ZARIN (ATI)

“THE COURSE OF TRUE LOVE
NEVER DID RUN SMOOTH.”

A Midsummer Night’s Dream

DAMON RHEA FALKE (SFGIOI) BEGAN his career as a writer because of a girl who broke his heart when he was a teenager. “I thought I could write all that hurt out of me,” says Falke. He also thought he could “keep her with words. Pretty soon I wanted to keep certain places and then certain people and later still, certain memories and stories I’d heard.”

Many works Falke encountered at St. John’s continue to inspire him. Among the playwrights on the Program, he leans toward the classics: “Aeschylus reaches us with a kind of ritualized grandeur. Sophocles can be wonderfully ambiguous. Look at *Oedipus at Colonus* or *Philoctetes*. Consider even *Antigone*. What are we to feel at the end of that play? There is real pleasure in this sort of ambiguity,” which “we can learn from deeply.”

And then, of course, there’s Shakespeare.

“More than once I have opened a play or a collection of sonnets with a willed feeling of skepticism, as if to find out whether Shakespeare is indeed as great as Shakespeare is supposed to be. And, of course, he is.”

Falke points out that in *The Tempest*, “there is something very human” in Prospero the magician “when he longs for his library or his vanquished home. We’re all vanquished from home. Certainly this can be the stuff of tragedy, but Prospero clings to other parts of himself” that are gifts. “So that’s not tragic,” he says. “That’s a comfort in this play.”

Falke finds deep satisfaction in playwriting: “It has its own peculiar difficulties, to be sure, but in the beginning stages, in that first draft or two, it’s



“Imagine having a Big Daddy in you or an Antigone, or an Ahab or a Sherlock Holmes. I’ve wept over Anna Karenina. There’s some kind of wonder to hold those characters in you.”

the pleasure that carries me and sustains the process of the work. I’m glad to start when I start and glad to listen when I do.”

“In a poem,” Falke notes, “you might become conscious of the musical qualities some words carry. A pleasure I find in writing plays, however, is in listening to characters for what one is saying or will say.” Although Falke finds it hard to write

a character that stays with him, those who do stay seldom leave. “Imagine having a Big Daddy in you or an Antigone, or an Ahab or a Sherlock Holmes,” he says.

“I’ve wept over Anna Karenina. There’s some kind of wonder to hold those characters in you. When characters achieve lives of their own, you experience a gift, and you go on experiencing it.”

When asked for a play focusing on characters’ individual stories, Falke wrote *The Sun Is in the West* in 2010. The idea of telling stories became an important theme. In a graveyard on the storm-ravaged Gulf Coast of Texas, its characters deal with their family stories and their relationship with the region. “Inspiration came when the characters started to talk, and I started to listen,” he says.

Although Falke spoke with the director about the play’s set and general look, he wasn’t heavily involved with the staging. “Directors come with their own creative

LEADING LADY

Maria Jung (A12) pursues acting

BY GREGORY SHOOK

processes,” he says. “If a director is willing to be part of a production, then my hope is he’s already eager about the work and what it can become. If the writing is strong and the director has a vision and can trust his own creative impulses, you might see something worth saving.”

Falke was unable to be there when *The Sun Is in the West* opened in a town far from his home in Port Arthur, Texas. “It was a treat to see a production in Santa Fe,” he says. “I was nervous. I want a work to be enjoyed or appreciated. I hope people take something good away from seeing a show.”

Writing can be a difficult craft. “You have to work hard to get it right, and sometimes you might not know when you do. The hard work and the not knowing are in part what makes the process rewarding,” says Falke. “They lead to what you might call a difficult pleasure.”

Falke has long moved on from the girl who broke his heart. Having become a prolific writer, Falke has published poems and short stories in addition to his plays. Falke’s publications included a 10,000-word piece in *The Langdon Review*, a poem in *The Aureorean*, and others. He also finished writing a couple plays that he hopes to see in production soon. In March 2012, a book containing a single poem, *Notes on Paper*, was published. But he isn’t about to rest on his laurels. “I’m still pleased when a piece is published or given a stage,” he says. “It means there’s someone who wants to listen to you and who believes others should listen also. You need to accept such an opportunity with humility; there is plenty of fine work that only a few souls will ever read.” ☐

“SAY, FROM
WHENCE
YOU OWE
THIS STRANGE
INTELLIGENCE?”

Macbeth

Maria Jung (A12) is trying hard not to freak out. Hoping to launch a career in acting, she just landed the part of Emelia in the Annapolis Shakespeare Company’s summer 2012 production of *The Comedy of Errors*. Set in 1890 in a visually striking “steampunk” style, the play signals Jung’s professional theatrical debut.

Shakespeare’s strong female characters resonated with Jung as she played Tamora in *Titus Andronicus*, the First Witch in *Macbeth*, and Olivia in *Twelfth Night* with the King William Players. “My dream roles would be Cleopatra or Lady Macbeth,” she says. “These women are so nuanced and possess such fierce power—it blows my mind that Shakespeare wrote them.” Jung’s admiration for such vital characters inspired her career path; she’s going for it with gusto.

She credits her experience performing Shakespeare with the college’s King William Players. “I learned so much from working with my fellow Johnnies,” says Jung, having “great conversations about the dialogue and monologues, as well as the



JEN BEHRENS

various characters.” Club archon Tessa Nelson (A12) worked hard to make the King William Players “reflect well on the college. She’s taken theater at St. John’s to an amazing place.”

During “Dead Week” on the Annapolis campus—the calm period each spring when tutorials are cancelled for sophomore and junior Don Rags—Jung sequestered herself in Greenfield Library’s basement, engrossed in the Bard. With scribbled notes strewn on open plays, she spent many hours memorizing monologues from *Titus Andronicus* and *Twelfth Night* to prepare for her callback with the Annapolis Shakespeare Company. Sounding like a seasoned actor, Jung explains that a callback is about “getting a sense of the chemistry between the actors” and “showing that you can really get into the character and have fun onstage.”

Jung’s only previous acting credit was playing the role of Mrs. Gibbs in her high school’s production of *Our Town*. “I got into acting on a whim,” says Jung. “My friends [at Hunter College High School in New York City] were involved in the arts, so I thought I’d give acting a try.” She has also been inspired by a strong female lead, her mother, now retired, who is taking acting classes – “and getting lots of work!”

Jung is curious to explore acting possibilities beyond the stage. Last year, she had a Hodson internship assisting with film shoots and editing at the Doc Tank, a Brooklyn-based international creative center for documentary directors. “With film, there are so many subtle, dramatic details that can’t be conveyed in plays—like zooming in on the expression on a person’s face,” she says. “I really like those possibilities.” ☐



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St. John's College was a haven from the segregation in Annapolis before *Brown v. Board of Education*.

G. Aubrey

Rule of Reason

In a Small College Seeking Enlightenment

BY SUSAN BORDEN (A87)

Remembering Martin A. Dyer (1930–2011)

Martin Appell Dyer (Class of 1952), was a dignified, thoughtful, and gracious pioneer, the first African American student to attend St. John's College. He was admitted in 1948 after the college community challenged the legitimacy of segregated education. Throughout his distinguished career as an attorney in public and community service, Mr. Dyer remained devoted to St. John's.

He recalled how he “was welcomed on campus, a bastion, and that welcome made all the difference in the world... St. John's was just a beacon of freedom compared to anything in Annapolis.”

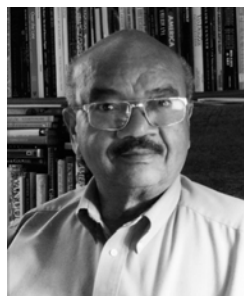
It was to St. John's that Mr. Dyer attributed his “lifelong love of books and language” and his “passion for music.” During his time at St. John's, Mr. Dyer arranged for W.E.B. Du Bois to give a lecture—he brought to campus the only author read in the St. John's Program to also visit and speak at the college.

Mr. Dyer was born and raised in East Baltimore, the son of Martin A. Dyer, a steelworker, and Margaret Louise Dyer, a secretary to Lillie Mae Jackson, president of the Baltimore chapter of the NAACP.

What can the voices of St. John's veterans returning after World War II tell us about freedom, injustice, and segregation in a small college town?

In the crowded Conversation Room at the 2011 Annapolis Homecoming, more than 60 alumni, tutors, and other members of the college community gathered for a first reading of “So Reason Can Rule: The Necessity of Racial Integration at St. John's College.” The script, drawn from numerous oral histories and written by Charlotta Beavers (AG11), tells the story of the conditions, circumstances, and people that led to the enrollment of Martin Dyer

MARTIN DYER (CLASS OF 1952)



(Class of 1952), the first African American student to attend St. John's College. Dyer enrolled in the fall of 1948, six years before *Brown v. Board of Education* established the unconstitutionality of separate public schools for black and white students.

Remembering
Martin A. Dyer
(continued)

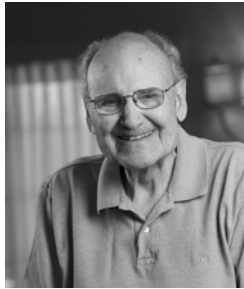
He graduated at the top of his class in 1948 at Paul Laurence Dunbar High School but family circumstances were such that he expected to attend a state teachers college. At that time, students and faculty from St. John's actively sought African Americans to attend the college and Mr. Dyer was the first to enroll. Inspired by the college's activist stance, he attended the college after "a core of students actively scouted Baltimore's two black high schools to recruit students for a college virtually unknown in the black community. . . . To accept [blacks] is one thing," he told a reporter from the *Baltimore Sun*, "but to deliberately and consciously seek someone is another."

Graduating from St. John's in 1952, he enlisted in the Army and served in Europe until 1954. Mr. Dyer earned his law degree from the University of Maryland School of Law in 1959. In 1962, Mr. Dyer married the former Jane Weeden and began his family.

In the 1960s, Mr. Dyer worked as a congressional intern on Capitol Hill and principal legislative aide and speechwriter for Alaska Sen. Edward L. "Bob" Bartlett, architect of Alaskan statehood. Mr. Dyer then worked in public service in the Health Care Finance Administration until retiring in 1990. A champion for fair housing, after retiring from federal service he served as associate director of Baltimore Neighborhoods, Inc.

In 1997 he was honored at Homecoming with the Alumni Association Award of Merit. He gave a moving talk to those

"I learned about discrimination and segregation when I was sent to Fort Bragg. It had an impact for everybody. Whether you were a southerner or urban or rural—just being in the military and wondering why [the soldiers] were separated . . . made you think."



—JULES PAGANO (CLASS OF 1948)

When Beavers started working on "So Reason Can Rule," its working title was "The Magnificent Seven," a name affectionately bestowed on the first seven African American students to enroll at St. John's by Everett Wilson (Class of 1956), the second African American student. Beavers came to see that her project was about far more than these seven alumni. It was about a world seeking enlightenment after the darkness of World War II. It was also about deeply entrenched prejudice in a small southern city, and the necessity of racial justice in an institution centered on liberty, open-mindedness, and the rule of reason.

"So Reason Can Rule" originated as an oral history project; Beavers conducted 13 oral histories as a collective memory of a pivotal time at the college. As Beavers reviewed the recordings and transcripts of these oral histories, she noticed a theme that seemed essential to the college's integration: the significant role played by veterans returning to the college from World War II.

In his essay, "Race, Language, and War in Two Cultures: World War II in Asia," author John W. Dower describes the U.S. soldiers' need to remain blind to the "hypocrisy of fighting with a segregated army and navy under the banner of freedom, democracy, and justice." To their credit, Beavers says, many St. John's students returned from World War II with their eyes opened.

"I learned about discrimination and segregation when I was sent to Fort Bragg," says Jules Pagano (Class of 1948). "It had an impact for everybody. Whether you were a southerner or urban or rural—just being in the military and wondering why [the soldiers] were separated . . . made you think."

George Van Sant (Class of 1948), another veteran, returned to the college in 1947 as a junior, joining a student body of mostly veterans, including the dean, who had been "commander of a company of all black soldiers that had fought

in Germany with distinction," Van Sant recalls. "By the junior year, you begin to read some of the 18th-century political stuff. Most Johnnies develop, I hope, a very enlightened view of our Founding Fathers and their Constitution and what it all means."

Van Sant says that his senior year saw a lot of ferment and turmoil. "The race issue just came to a head and there was an open discussion of it and open encouragement for [integration on the campus]." A voluntary meeting in the Great Hall about the issue during the '47 to '48 academic year was well attended, he says, by a lot of students and veterans.

Pagano recalls the sense of political possibility that informed the meeting: "Just the fact that we were reading the Great Books made us very concerned with the movements that were taking place: Will there be something like the Roman peace? Will there be an American peace? Will we run the world? Will we be the new empire? What will the United Nations be and how will it affect us? Will it change America and will we have a voice in the world?"

Charged with the possibility of change and the hope for a better world, the undergraduate students gathered on March 16, 1948, to vote on a resolution: "The Student Polity hereby resolves that it would welcome the admission of students of any race or color to St. John's College," it read. "This resolution is not intended as a petition to or demand on the administration, but rather is the result of a student discussion and deliberation about whether an admissions policy which would enter Negro students would be acceptable to the student body."

Gene Thornton (Class of 1945), who served in the Navy with African American men, reflected on freedom and segregation: "You get to thinking about things, and you realize you want to do something about them." He drew up the petition that circulated among the students before

“The race issue just came to a head and there was an open discussion of it and open encouragement for [integration on the campus]. A voluntary meeting in the Great Hall about the issue was ‘well attended.’”

—GEORGE VAN SANT (CLASS OF 1948)



the meeting, which asked what students thought of St. John's enrolling “colored” or “Negro” students.

Robert Davis (Class of 1945) was the meeting's moderator. He argued against the idea that the high tuition (\$1,100 in 1948) and the study of the Classics were deterrents for African American students. Unlike others, who thought that African Americans would forego St. John's for job preparation training, Davis believed that a St. John's education was practical and that African American students would come if they were welcomed.

Ralph Finkel (now known as Raphael Ben-Yosef, Class of 1948), Michael Keane (Class of 1945), and Phillip Camponeschi (Class of 1946) assisted in organizing the meeting. Finkel told a reporter, “You can't go to a place like St. John's and learn all about the great ideas of the world without practicing them.” Keane felt strongly that the challenge to dismantle segregated education must originate with the students. Camponeschi, who led seminars on Greek and Shakespearean tragedies in the African American communities of Annapolis, was recorded as saying, “Western civilization has lagged intellectually while developing its material wealth.”

The students concluded that if all men are free, then a system that denies the right of freedom to certain men is wrong. The resolution passed by an overwhelming vote: 162 in favor, 33 against, and two indifferent.

Less than a month later, at a faculty meeting on April 10, a motion was made by tutor Winfree Smith that “the faculty go on record as favoring the admission of Negro students as a matter of college policy.” The motion passed unanimously.

The Board of Visitors and Governors met on April 17. Richard F. Cleveland, the son of former President Grover Cleveland, presided as Chairman. President John Kieffer told the Board about the decisions made by the students and faculty.

The Board was facing a number of pressures that seemed to endanger the college's very existence, most significantly a recent attempt by the U.S. Naval Academy to take over the college. Given the high level of segregation in the city of Annapolis, they also feared that publicity surrounding a new policy of integration would turn the town against St. John's. Following their discussion, the Board decided unanimously that no action be taken.

Despite the Board's reluctance to integrate the college, the students pressed on. With the support of New Program founder Scott Buchanan, Dean Harvey Poe, and tutor Winfree Smith, they visited guidance offices in black high schools in Baltimore to recruit an African American male to attend St. John's. In his interview, Van Sant made it clear that special credit should be given to Peter Davis (Class of 1948), who spurred this recruitment movement.

“Doctor Weaver founded a Negro national scholarship fund. . . . Their one sentence of St. John's: ‘St. John's College is an island of liberality in a sea of segregation.’ And the next sentence went on to explain that fortunately everything you needed was on campus, so you did not need to depend on off-campus for anything else, except if you went to church, [a dentist, or for a haircut].”

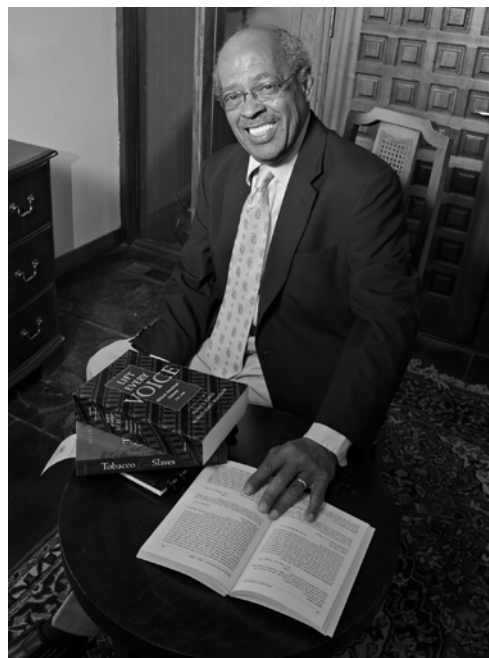
Jerry Hynson (Class of 1959) came from a segregated community where his only connections to white people were as employers. Nevertheless, he found life at the nearly all-white St. John's agreeable: “St. John's was easy socially. . . I liked to talk and enjoyed the company of others.”

Remembering Martin A. Dyer

(continued)

assembled. His great care and concern for each individual made all who knew him feel welcome. In his honor St. John's initiated the Martin Dyer Book Fund in 1997, which helps students meet the expenses of Program books.

In 2004, St. John's honored Mr. Dyer and six other pioneering African American students who followed him at St. John's in the 1950s. He served as a member of the Board of Visitors and Governors and chaired an advisory committee in Annapolis to recruit, enroll, and retain students of color. He helped frame the college's continuing conversation about diversity. He drew attention to the college's ongoing need to ensure that its Program is available to all. He wanted St. John's to keep the commitment it had made when he was recruited and enrolled.



SHERRI HOSFELD JOSEPH

Remembering
Martin A. Dyer
(continued)

Mr. Dyer included everyone in the discussion; he could lead a group around a difficult issue and never lose sight of the goal. He led with grace and a finely tuned ability to listen.

A lover of art, classical music and opera and a gourmet chef, Mr. Dyer was a member of the Peabody Choir, a founding member of the board of the James E. Lewis Museum of Art Foundation at Morgan State University, and past president of the board of Young American Audiences of Maryland.

A tribute by a friend and colleague might well serve to sum up his life: "He had no trepidation about doing what was right....he made the world not a little better but a lot better. He was a perfect gentleman. I have nothing but fond words and memories of Martin. He was a beautiful person."

—Mark Lindley (A67)



"I had spoken to one or another tutor about my concern I was put in touch with somebody from Baltimore knowing that there were the Maryland scholarships that meant someone recruited in Baltimore could come to St. John's without having tuition. I tried to urge that person, whoever they were, to come to St. John's."

—PETER DAVIES (CLASS OF 1948)

The students were put in touch with Martin Dyer, a senior at Paul Laurence Dunbar High School in Baltimore, Maryland, and an honors student with the second-highest grade-point average in his class.

At the meeting of St. John's Board on July 17, President Kieffer reported that "an application had been received from Martin Dyer, a Negro, a graduate of Dunbar High School of Baltimore City." In his opinion, Kieffer said, Martin Dyer's application should be accepted if he met all other qualifications; he should not be rejected because he was a Negro. Kieffer noted that Johns Hopkins University admitted Negroes in its undergraduate department, that the Archbishop had instructed all Catholic colleges in Maryland to admit Negroes, and that there was a Negro at the Naval Academy. To refuse to admit a Negro to St. John's would be inconsistent with the

liberal education offered by the college and would be bad for student and faculty morale.

Yet the Board's Executive Committee voted nine to three against admitting Dyer, who was sent a letter of rejection.

What happened next, says Beavers, is unclear. She speculates that someone on the Board rallied support for the Executive Committee of the Board to reconsider. A letter dated August 26 shows that the majority of the Board supported such a move. When the Executive Committee met on September 17, each member was asked to express his views. Their vote was six to three—this time in favor of admitting Dyer, who attended his first class at St. John's College on September 27, 1948.

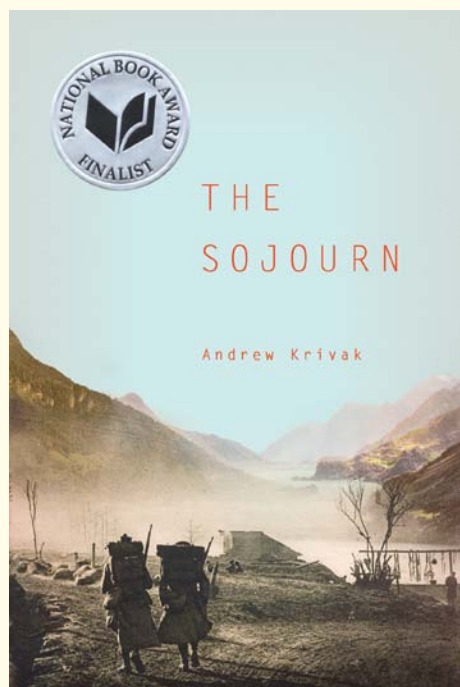
The story doesn't end with Martin Dyer's successful enrollment, says Beavers. Once her script is turned into an audio-visual presentation—to be narrated by tutor Jon Tuck—she will return to her research. Her next script will explore what life was like for the first seven African American students during their time at St. John's and in their lives after graduation.

The first presentation, using the script of "So Reason Can Rule," the oral history tapes, and photographs from the college archives, is planned for screening during Homecoming 2012. Beavers is working on a "So Reason Can Rule" web page: www.stjohnscollege.edu/alumni/AN/so-reason-can-rule.shtml. Send relevant reminiscences, photographs, and documents to Beavers, in care of Susan Borden, P.O. Box 2800, Annapolis, MD 21404. □



"There was so little to do in Annapolis because of the segregation. I certainly didn't go socializing off campus with my classmates unless we were all going to the Little Campus. I was Catholic. But I was not welcome at the Catholic church in Annapolis, St. Mary's. I certainly didn't blame it on St. John's. St. John's opens your eyes...gives you an opportunity to think about what is the best way to respond to this kind of travesty."

Charlotte King (Class of 1959) was one of the first African American women to attend St. John's. She remembers an admissions officer showing her and her family a film of the college that was too good to resist: "I lived in urban New York and here was this beautiful movie with beautiful music in the background, students sitting around at classes that made it look like a wonderful way to learn."



MARZEUŁA POGORZALY

Andrew Krivak (A86): A Coming of Age

FOLLOWING UP ON HIS 2007 memoir, *A Long Retreat: In Search of a Religious Life*, Andrew Krivak (A86) takes on a new subject in his latest book, *The Sojourn*. This time, the subject is his grandfather—or rather, an amalgam of traits both real and imagined, distilled to create a version of his grandfather, the protagonist in Krivak's first work of fiction.

Having only heard tales about his grandfather, Krivak envisioned the book as a way to explore his personal family history. But an unexpected discovery happened midway through writing his novel. Krivak found that he became less concerned with documenting history and more focused on becoming a writer in a bigger sense. “*A Long Retreat* is a story about my personal coming of age,” says Krivak. “*The Sojourn* is my coming of age as a writer.”

As he wrote, blending history and landscapes, Krivak—who hadn't previously thought to cross genres—became excited about the craft of storytelling without being beholden to specific times, characters, and places. “I’m always thinking about plot. A good story moves. How will a character or place move a story?” Whether writing memoir or fiction, the writing process is essentially the same for Krivak, who says, “No matter what the subject, it’s about writing a story.”

The story of his latest work centers on the protagonist Jozef Vinich, who in the wake of a family tragedy was uprooted from a 19th-century Colorado mining town to return with his father to rural Austria-Hungary, where he lives an impoverished shepherd's life. At the outbreak of World War I, Jozef joins his cousin and brother-in-arms as a sharpshooter on the southern front, where he must survive a perilous journey across the frozen Italian Alps and enemy capture.

Krivak draws from the classics for inspiration. As a freshman at St. John's, reading the *Odyssey* had a profound impact—he was taken with the formal and aural sensibilities of the language, which seemed to come alive. He also looks to the Greeks for getting to the root of good storytelling. “I go back to Aristotle [as a teacher] for constructing a story's beginning, middle, and end.”

Krivak's storytelling has earned him serious recognition. *The Sojourn* was a 2011 National Book Award Finalist, as well as a *Boston Globe* bestseller and the *Washington Post's* Notable Book of the Year. Not bad for a novel that was turned away by nearly every large publishing company. Thrilled by the favorable response his book has received, Krivak says that being nominated for a National Book Award is “psychologically, an experience that can't be beat.”

Most recently, in April 2012 the Chautauqua Institution, a not-for-profit educational and cultural center in southwestern New York state, selected *The Sojourn* as the first-ever winner of The Chautauqua Prize, a new national prize that celebrates a book of fiction or literary/narrative nonfiction that yields a richly rewarding reading experience and honors the author for a significant contribution to the literary arts. The Chautauqua Prize reviewers, who chose *The Sojourn* from a finalist shortlist that includes five other titles, describe the book as “a novel of uncommon lyricism and moral ambiguity.”

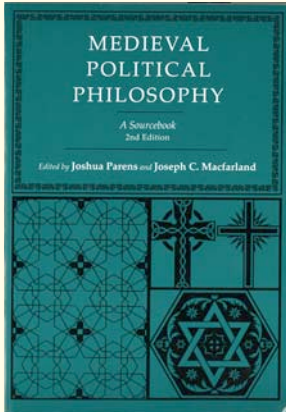
Given the plentiful accolades, it is clear that Krivak has come of age as a writer. Still, he insists that his motivation is not influenced by reviews and awards. “Reviews teach me nothing. If it doesn't get me back to the [writing] desk, I don't care about it.” Future plans include a book that he describes as “sort of a follow-up to *The Sojourn*. It's much bigger and taking more time to write.” As a husband and father of three based in Somerville, Massachusetts, finding time is a challenge. “I used to think, ‘What days can I write?’ Now I think, ‘What hours can I write?’ ”

—Gregory Shook

“I go back to Aristotle [as a teacher] for constructing a story's beginning, middle, and end.”

Medieval Political Philosophy: A Sourcebook, 2nd Edition

Joshua Parens (A83) and Joseph C. Macfarland (A87)
Cornell University Press, 2011



The Sourcebook's readings provide the means to rediscover and contemplate the confrontation between reason and revelation, free from many modern presuppositions.

IN LIGHT OF RECENT EVENTS THAT POSE A secular West against a radicalized Islamic world, while the West alternates between safeguarding secularism and questioning it, medieval political philosophers provide a remote viewpoint from which to reconsider the relationships between science, religion, and politics. They consider how philosophy might inform the practice of politics and religion independently of the modern, western model—the liberal democratic separation of religion from politics that lowers the ends of politics for the sake of securing the conditions of material well-being. This second edition of *Medieval Political Philosophy: A Sourcebook*, brings together in one volume works from the three monotheistic traditions: Christianity, Judaism, and Islam. Despite their different traditions, these authors shared a greater uniformity of intention than may perhaps be found at any other time, for each studied classical political philosophy in the works of Plato and Aristotle and each sought to articulate the implications of classical teachings for contemporary life in his religious community.

The *Sourcebook's* readings provide the means to rediscover and contemplate the confrontation between reason and revelation, free from many modern presuppositions. Despite the authors' similarity of intention, this confrontation between reason and revelation takes different forms, as Judaism and Islam are religions of law and Christianity is a religion of faith. Thus Alfarabi (ca. AD 870–950), along with several Muslim and Jewish authors after him, took their bearings from Plato's *Republic* and *Laws* and identified the lawgiving prophet with the Platonic philosopher-king. By this understanding, the authoritative religious science, jurisprudence, is guided by political philosophy, which comprehends the characteristics of divine law in principle and the nature of the prophetic legislator. In Christianity, without a lawgiver as the central figure, the authoritative religious science was not jurisprudence, but theology. Many Christian authors, following Aristotle's *Politics*, understood political philosophy as a branch of practical philosophy, safely segregated from the speculative sciences and implicitly subordinate to theology. In this context, any attitude that conversely subordinated theology

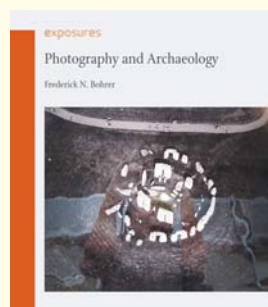
to philosophy was reviled as “Averroism”; in a few Christian authors, however, one detects a similarity of purpose with Averroes and his predecessor, Alfarabi.

Despite the relative subordination of political philosophy within Christianity and the relative independence of political philosophy from jurisprudence and theology in Islam and Judaism, it is puzzling that political philosophy in the medieval Islamic world ended with the death of Averroes in AD 1198, whereas one may trace in several doctrines a continuity in Christian political thought from medieval to early modern thinkers.

The first edition of the *Sourcebook*, edited by Ralph Lerner and Muhsin Mahdi in collaboration with Ernest Fortin, appeared in 1963. The original editors passed the project on to their former graduate students, Joshua Parens (A83), a professor of philosophy at the University of Dallas, and Joseph Macfarland (A87), a tutor in Annapolis, whose revised edition includes new readings. More vividly highlighting the debate between the philosophers and those defending the three religious traditions from philosophy, these readings include selections from Judah Halevi's *The Kuzari*, Alghazali's *The Deliverer from Error*, and Boethius of Dacia's *On the Supreme Good*. Additions also highlight particular themes: for example, selections by Maimonides (*Eight Chapters*) and Thomas (*Commentary on the Ethics*) enable the reader to consider with greater precision different opinions regarding the connection between law and nature. This revision takes advantage of many new translations (e.g., Alfarabi's *The Book of Religion*, William of Ockham's *Dialogue*), and improves old translations on the basis of new critical editions (e.g., Thomas's *Commentaries*, Dante's *Monarchia*).

The *Sourcebook* has been used frequently in undergraduate and graduate classrooms; now Parens and Macfarland make it more inviting to novice readers in political theory. Each section includes a new bibliography with additional primary and secondary sources, and new introductions highlight salient themes and questions articulated by the thinkers of that religious tradition.

—Joseph C. Macfarland (A87)



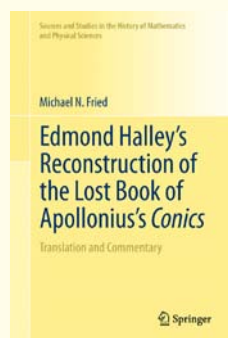
Photography and Archaeology

By Fred Bohrer (A78)

Reaktion Books (Exposers), 2011

Fred Bohrer's (A78) *Photography and Archaeology*, the first book-length study of its topic, is the result of nearly a decade of research on some of history's most famous and lesser-known archaeological excavations. Accompanied by a stunning array of images, many of which are published for the first time, Bohrer examines photographic representation of excavation sites from the Mediterranean,

Middle East, Asia, Europe, and the Americas; he explores how the development of photography has affected the way that people engage with the past. Spanning the histories of both fields from the early nineteenth century to the present, *Photography and Archaeology* surveys the thought of archaeologists, historians, photographers, artists, critics, and theorists, in describing how its images are situated between two opposite, and possibly contradictory, inclinations. Bohrer will give a presentation and book signing at George Washington University in Washington, D.C., on September 12.



Edmond Halley's Reconstruction of the Lost Book of Apollonius's *Conics*

By Michael N. Fried (A82)

Springer (Sources on the History of Science) 2011

Apollonius's *Conics* was one of the greatest works of advanced mathematics in antiquity. The work comprised eight books, of which four have come down to us in their original Greek and three in Arabic. By the time the Arabic translations appeared, the eight books had already been lost. In 1710 Edmond Halley,

then Savilian Professor of Geometry at Oxford, published an edition of the Greek text of the *Conics* of Books I-IV, and a reconstruction together with copious notes on the text. It also contains an introduction discussing aspects of Apollonius's *Conics* and how Halley understood the nature of his venture into ancient mathematics. In particular, it asks how Halley understood his project of reconstructing a historic mathematical text: in what sense, in other words, was Halley a historian of mathematics? The book also includes appendices giving a brief account of Apollonius's approach to conic sections and his mathematical techniques.



Intimate Microscopy

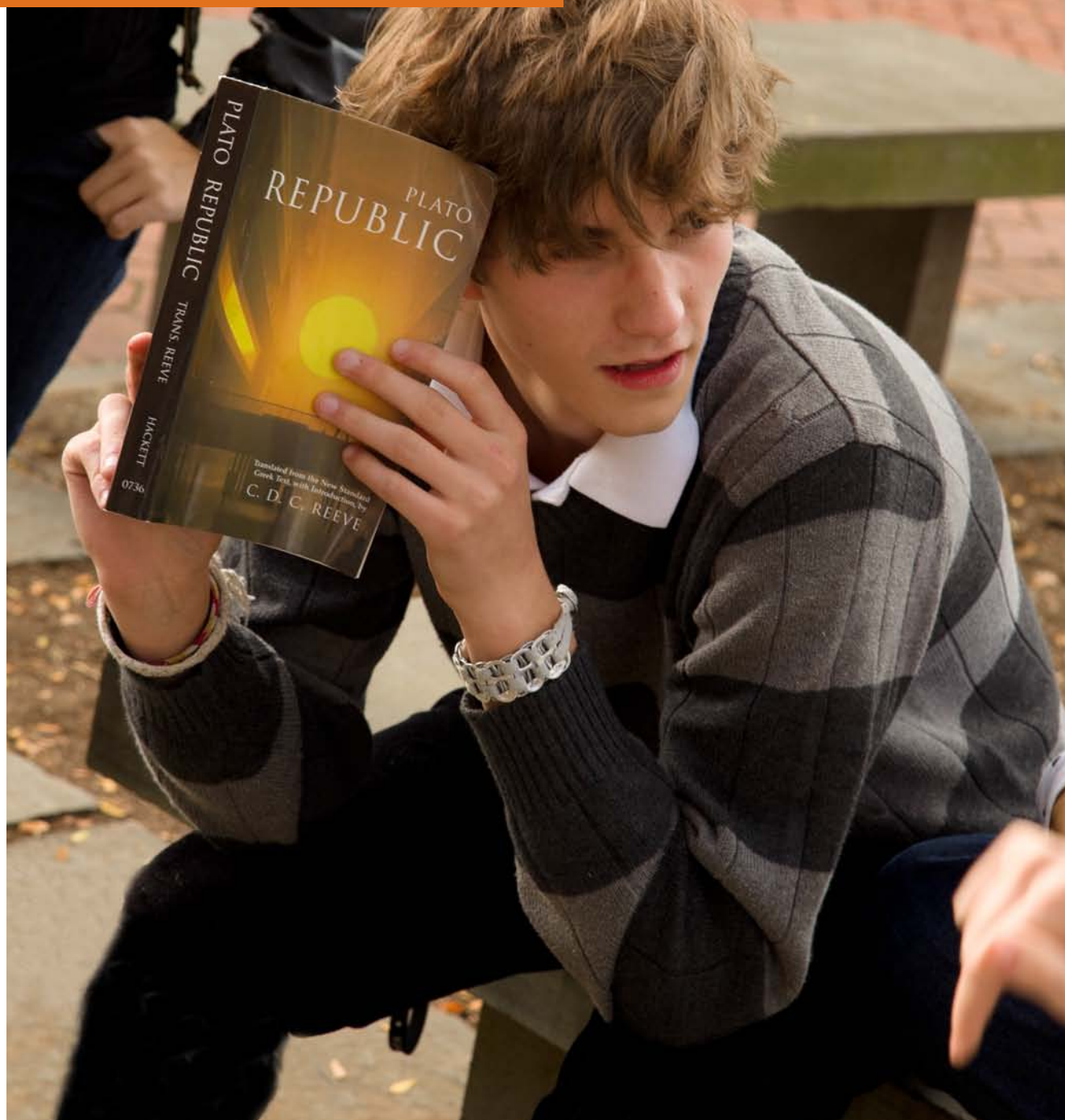
By Jorge H. Aigla

Farolito Press, 2010

In his review of *Intimate Microscopy*, a book of poems in English and Spanish by Santa Fe tutor Jorge Aigla, Charles Fasanaro, tutor emeritus, Santa Fe, writes, "I had the telling experience of saying, 'Yes. That's right. That's it.' It was an experience such as one has reading Montaigne, something akin to friendship on a very deep level. Aigla's ensouled words take me to places I had forgotten about, or—ignoring the truth of our shared humanity—to places I thought only my memories inhabited." In Aigla's

poetry, Fasanaro discovers that "Aigla grapples with life and especially death, understanding that there are many deaths—which, handled intelligently, are gateways to a richer life and a brighter light. In reaching the very ground of human experience, Aigla shows us who we are and what being human ultimately means." Aigla's medical studies at the University of California lend insight to his observations as a poet; Fasanaro culls relevant poems, such as "The Need for Trees," "Dog Surgery," and "An Oasis," to share with the readers of his review. To read Charles Fasanaro's elegant review of *Intimate Microscopy*, visit: www.stjohnscollege.edu/news/main.html.

“The books have a kind of restraint. We have to give to them before they give to us. We might have to work hard to get to their riches, but they are capable of enormous generosity.” – PAMELA KRAUS, ANNAPOLIS DEAN



DOUG PLUMMER

1949

Allan P. Hoffman (A) writes, “Yes, I still ski—even at age 83. I avoid the bumps. I teach my youngest grandchildren, the twins, how to ski. I am still active on the Board



of Visitors and Governors—honorary member—and on the Alumni Board—emeritus. I look forward to seeing many old friends and classmates at Homecoming this fall, the celebration of the 75th anniversary of the founding of the New Program by Scott & Winkie. We knew them both. We know what it was like when they were there. I think we owe it to them to help the college recollect.”

1958

On the heels of the publication of her collection of essays on contemporary Chinese art, **Mary Bittner Goldstein** (A) was invited by the People’s Republic of China to be a guest speaker at the 30th Anniversary of the founding of the National Institute of Chinese Painting held in Beijing, China, at the end of October 2011.

1959

Marshall Lasky (A) and Mary left at the end of September for a three-week trip to Nepal, Bhutan, Thailand, and Cambodia. Before leaving, he wrote, “We couldn’t resist the opportunity to see Bhutan before it gets spoiled by tourism, and Mary has long wanted to see the entire Angkor temple complex, which includes a fast area in addition to Angkor Wat. While most people

go to Nepal to go up, up, up into the Himalayas and maybe trek into Everest Base Camp—have any of you done that?—instead, (other than a few days in Kathmandu) we will be heading down nearly to sea level near the India border to a remote location called Tiger Tops, in the subtropical jungle of Royal Chitwan National Park, an area of grasslands and forests and wetlands. Staying in a tented safari camp and excursioning by elephant back, river boat, Land Rover, and jungle walks, we’ll be hoping to spot hundreds of bird species, sloth bear, and freshwater dolphin, as well as the Greater One-Horned Rhinoceros, leopards, and Bengal tigers (oh, my).”

Barbara Tower (A) has eight charming grandchildren, the eldest 19 and at St. Mary’s College. Barbara has been doing a bit of traveling, is enrolled in Executive Seminars at the college, is studying the New Testament, and went to Jerusalem in February. She is still enjoying her interesting Annapolis real estate career, “teaming” with her daughter Alex and her husband Fred.

1960

Mary Campbell Gallagher’s (A) new study guide for the bar exam has garnered exceptional professional reviews and high praise on Amazon. Called *Perform Your Best on the Bar Exam Performance Test (MPT): Train to Finish the MPT in 90 Minutes “Like a Sport”*, it will be recognized by Johnnies as lessons in grammar, rhetoric, and logic. Meanwhile, her campaign against plans to blight the horizon of Paris with skyscrapers is gaining traction. The organization to which she belongs, SOS Paris, and the international NGO called the Council for European Urbanism have worked together. The CEU has produced a white paper and now they are getting publicity, starting with David Brussat’s column (March 29,

1952

Study Abroad Program Celebrated

Walter Schatzberg’s study abroad program was celebrated at the Embassy of Luxembourg. The event commemorated the Clark-Luxembourg study abroad program that was started by Walter Schatzberg (Class of 1952) nearly 25 years ago. Clark University President David Angel spoke, recognizing Walter and Professors SunHee and Uwe Gertz, who took ownership of the program as Walter approached retirement. His Excellency, the Honorable Jean-Paul Senninger, Ambassador of the Grand Duchy of Luxembourg to the United States, and his wife, Elizabeth, were hosts at the historic embassy near Dupont Circle in Washington, D.C. The embassy provided drinks and hors d’oeuvres for Clark graduates from 2011 and many decades before. The Clark University motto, “Fiat Lux,”

was amended for the event to “Fiat Luxembourg.”



Uwe Gertz, Sarah Zapolsky, and Walter Schatzberg (Class of 1952) at the Embassy of Luxembourg.

2012) in the *Providence Journal*, “France Must Heed the Cry of SOS Paris!” Next stop: Urging UNESCO to delist Paris as a World Heritage site if this vandalism goes forward.

1962

After serving as the CEO at Hampton National Historic Site in Towson, Maryland; Stan Hywet Hall and Gardens in Akron, Ohio; and Edsel and Eleanor Ford House in Grosse Pointe Shores, Michigan; **John Miller** (A) retired and expects to move to Maryland when he sells his house in Grosse Pointe. He has been President of the Library of American Landscape History and wrote the “Afterword” to *The Gardens of Ellen Biddle Shipman* by Judith B. Tankard. Currently he is exploring the idea that women have played a leadership role in the U.S. preservation movement since Ann Pamela Cunningham saved Mt. Vernon in the nineteenth century. St. Clair Wright did the same for Annapolis in his time at St. John’s.

1963

Marcia E. Herman-Giddens (A) writes “I am still trying to retire and getting close. For a change from scientific writing, I tried my hand at describing my love affair with my herbs and an easy way to make teas with common garden plants, both domestic and wild (obviously, must be edible!). The result is a small publishing company, Seed Pod Press, and my book, *Sipping My Garden* (www.seedpodpress.com and www.facebook.com/SippingMyGarden). It has been work, fun, and a lot of learning. Now I am looking forward to starting on the second book!”

1964

Cecily Sharp-Whitehill (A) writes, “contrary to most people’s images of Florida, life here is not equated with retirement! My companion [Dr.] Jürgen Ladendorf and I teach (by the Harvard case-based interactive discussion method) and consult with a number of clients in Australia, Europe, and Asia Pacific. It is a joy

not only to travel to work with clients, but to learn in the process!”

1966

After a 10-year collaboration, Joseph Anderson and **Judy Millsbaugh Anderson, M.D. (A)**, announce the birth of . . . a book! *Kissing the Underbelly*, a novel published by Xlibris Press, is available via www.kissingtheunderbelly.com. The two do not pretend that it is great literature or a scholarly work, but they had great fun writing it and hope that others will enjoy reading it.

1968

Rick Wicks (SF) had radiation and chemo treatments for HPV-induced tongue-base cancer in the fall of 2010 and is now cancer-free. He and the family took a wonderful

“resurrection” trip to Israel for a week around New Year 2012. In mid-April, he headed to an “alumni” retreat at Tassajara, a Zen Buddhist monastery in California, where he lived for a year in the mid-’70s. On May 30, 2012, Rick is scheduled to defend his PhD thesis concerning the place of conventional economics in a world with communities and social goods (i.e., in the real world!). His daughter Linnéa (21) is working hard and doing well in her second year of medical school, and he and his son Hendrik (17) are planning to spend the summer in Alaska again, like last year. He and Ellinor did lots of day-hikes on a wilderness trail near Anchorage last spring and fall—soon it will be warm enough to start them again. During the winter, they’ve been watching lots of movies on TV.

BELOW: *Les Margulis (A70) pictured standing in front of the largest Buddhist Temple in the southern hemisphere.*



1972

From Words to Wood

Juan Hovey (SF) spent 15 years in daily journalism, including stints as city editor of the *Santa Fe New Mexican* and assistant city editor of the *Oakland Tribune*. After that, he spent 10 years in the insurance industry, gaining an understanding of how insurers identify, manage, and price risks of all kinds. By happy coincidence, Hovey then found work as an editor for a Marin County publisher of high-value newsletters focusing on the insurance industry. He became that rare bird: the journalist who actually understands his subject matter—which put him in position some years later to write a weekly column on finance and insurance for the business page of the *Los Angeles Times*. Those were amazing years: he had a voice in a big-time paper, and he felt he was doing some good in the world. More recently, Hovey developed another specialty as a ghostwriter for a number of partner-level attorneys, accountants, and other professionals in Los Angeles. He and his wife of 33 years, Elise Cassel, have two daughters plus Maya, his first child. They are “more or less retired” and live in Santa Maria, California. Hovey has taken up woodworking in earnest, building furniture including tables and chairs, beds, cabinets, and other items. The work is an entirely new undertaking for him; he spent his life figuring out how to put language to good, practical use, and now is happiest when knee-deep in sawdust striving to make something beautiful with his hands.

1970

Les Margulis (A) writes, “I am still working, although I must say I am the oldest man in advertising anywhere in Australia. I am what’s called a ‘pitch consultant.’ If clients want to change advertising agencies, they hire the company that I work for (www.trinityp3.com) and we organize the whole thing. In my spare time, my wife and I explore the interesting, lesser-known areas in Australia and nearby countries.”

Connie Shaw (A) is living in Boulder, Colorado, near her 26-year-old son, Forrest, and is publishing books at the company she started 11 years ago, Sentient Publications (www.sentientpublications.com). She publishes mostly nonfiction, with an emphasis on transformative spirituality, alternative education, and holistic health.

Anthony Vitto (A) has sold his solo private neurology practice in Morgan Hill, California, and has recently relocated to the Berkshires in Western Massachusetts, where he is now doing teleneurology out of his house. He is on call at more than 20 hospitals across the United States, and carries out video-to-video HD teleconsultations to emergency rooms where he is asked to “see” neurology patients on an emergent basis. He writes, “This is very exciting and rewarding and allows patients to be examined and treated by a neurologist when and where none would normally be available. It is especially cool to be on the cutting edge of consultative medical technology while living in a house built in 1782, one year before the signing of the Treaty of Paris, which formally ended the American Revolutionary War.”

1972

Barbara Rogan (SF) would like to let the St. John's community know that her latest novel, the mystery *Can You Hear Me Now?*, has been acquired by Viking Penguin for publication in the spring of 2013. "In addition," she says, "five of my earlier novels will be released by Simon & Schuster in new editions, including ebook editions, over the coming year. Although they are not great books, they are, I think, rather good books, and I'm very happy that they're getting a new life. And to think I owe it all to the St. John's tutor who, after reading one of my essays, suggested I consider fiction instead."

1973

"What happens to blues fans when they die? They go to the Reincarnation Blues Club, a way station where they can listen to great blues and have interesting conversations on their way to their next life," writes **Richard Cohen** (SF73), who published his second novel, *The Reincarnation Blues Club*, in 2011. You can reach him at cohen03@bellsouth.net.

Jane Spear (A) writes, "In January I had a nice but sad ride up to Michigan from my Ohio home to attend the memorial of my 'cosmic twin,' dear friend, and classmate, Jon Ferrier, who died of a heart attack in his sleep on January 6, 2012. He leaves behind his fabulous wife, Kayne, and their daughter, Valerie, an attorney with the transit authority in New York City. His death came just a week after the news that we had lost Jeff Sinks on Christmas Eve—and so soon, too, after the sad loss of Philo Dibble. I took the opportunity of being in Michigan to visit **Bill** (now 'Harry')



PAUL KNIESL

1977

Back on His Bike

Paul Kniesl (A) writes, "Last year about this time, I sent you an e-mail saying I was riding my motorcycle to Alaska. I had to drive my car instead because my back went out. This year, barring an act of God, I'm riding the motorcycle."

Shown above: Rocky Mountain Forest Reserve, west of Calgary, Alberta. E-mail him, if you wish, at 233@excite.com.

Kelley (A75), who lives in Mt. Pleasant. So wonderful to continue my long acquaintance with him, each of us popping up in all sorts of different places throughout the years, but managing to find each other. Ferrier's death was a sad reminder that we never have as much time as we think we do—and that we must 'make hay' while the sun shines. Other than an abysmally mild winter here in northeastern Ohio, and missing my dear friends, life is good. I continue to write a daily history column for my local newspaper and other freelancing, and fill in at my neighborhood middle-school cafeteria to keep things real. My fondest greetings to all classmates and Johnnie friends out there with whom I don't already correspond through the J List, Facebook, e-mails, and frequent phone calls."

1974

Paula Cohen (now Behnken, SFGI) sends greetings from Western Massachusetts, where she still writes for the local newspaper and several other publications. Contact her at phcohen@nasw.org.

John H. Rees, MD (A) gave the Dean's Lecture at St. John's College in Santa Fe on September 9, 2011. Rees comments: "This lecture, 'Normal and Abnormal Neuronal Migration; or, Why Your Brain Is Wrinkled,' represents a convergence of ideas and thoughts that I began to consider as a Johnnie and continued to study and ponder after becoming a physician and a neuroradiologist."

1975

From Vancouver, Washington, **Dr. Dale Mortimer** (A), chairman of the Clark County Medical Society Committee for Profit and Joy in Private Practice, reports that last year was his most profitable in the past 22 years. His son, Grant, is planning to apply to St. John's in Annapolis for 2013 or 2014.

Anne Ray (SF) is teaching in Islamabad, Pakistan, which, she says, is an interesting place these days. She will be in Santa Fe for part of the summer.

"Newsies the Musical," based on the film written by **Bob Tzudiker** (A) and Noni White, opened at the Nederlander Theatre on Broadway on March 29, 2012. The show was

The Search for the Perfect Board

BY CHELSEA BATTEN (AO7)



GEREMY COY (AO6) was a perpetual sleeper hit during his time at St. John's, always pulling a new skill out of his pocket. He swept the 2006 production of *As You Like It* with his emo portrayal of Jaques. He took the class prize with an essay on *Middlemarch* that, according to rumor, he crumpled up and rewrote two days before it was due. He could also dance, when he wanted, and played guitar with the epochal band Tandoori Jones.

So I was fairly underwhelmed to learn that he now builds furniture—even traveling across state lines in search of the perfect board. My blasé stance changed when I saw his work. His pieces, each as balanced and light-bodied as a ballerina, hold a strange gravity. One can feel the air circulate around them, see the shapes, as if they were backlit by morning fog. It's as if he's coaching the wood into expressing itself. Which, it seems, he is.

"I'm interested with going inside of a thing, creating something that reflects an inner life." Coy's values have this intuitive ring that contrasts with the Aristotelian approach I remember from school. In fact, it was this contrast that attracted him to woodworking.

"Coming out of St. John's, your head is sort of spinning [from]

receiving so much. I needed to decompress—like an astronaut coming back to earth," he says. On Ms. Locke's recommendation, he attended a two-year course at Provence's Marchutz School of Art. "In the same way that St. John's opened me up to philosophical ideas, this program opened my eyes to aesthetic experiences." Yet several months into it, he realized, "I didn't feel like a painter."

(Coy describes, only half-facetiously, what being a painter means to him—"I think of someone who wears all black and is angsty, sphinx-like, and does things that are really opaque and obscure"—and I flash back to my junior/his senior year, when he played the melancholy Jaques. He's describing almost exactly the way he looked in that role—all he left out is the Rubik's cube he carried around onstage.)

Searching for other crafts he could adopt, he was drawn toward wood as something immediately accessible.

He found "weird old books" about

woodworking. And an experience from his AmeriCorps days proved to be an augury.

"One of the volunteers mentioned, 'You know, people who make fine furniture, instead of marking with a pencil, they mark with a razor.' And I thought that was the coolest thing." By this time, the economy had slumped. The job closest to his goal was in carpentry, which he says "did not help me much toward furniture making. I had to work toward that in the evenings. I got a small portable workbench, set up in the kitchen of our one-bedroom apartment, and started planing away." Upon moving to Washington, D.C., in 2010, Coy obtained an apprenticeship with William B. Schreitz (A67), who encouraged him: "You certainly have the skill, the patience, and the attention to detail to do this for a living."

Coy knows the pedigree of every tool he uses, including 100-year-old handsaws, and a series of specialized planes whose designs, he tells me, "even go back to Roman times, which is sort of terrifying." And the outcome of an entire piece can be determined by the kind of knife he uses to mark his measurements.

"Then I use chisels and a mallet to make mortises, then different sizes of handsaws to cut tenons or dovetails," he explains. Among Coy's favorite woods is Alaskan yellow cedar. "It has a beautiful smell. Like if you had a mountain chalet somewhere and you stepped outside on a wintry day." He also likes cherry wood for its "mild figure," the brush strokes in the grain.

"If you can imagine figure running straight up and down on two boards, and you set those two next to each other, when they're

“Work done by hand is incredibly meaningful, and leads to truth.”

GEREMY COY (Ao6)

parallel they'll appear calm and peaceful; where they intersect, it might be more dramatic,” he says. “Much of bringing out the life of a thing is in knowing how to arrange that figure in a way that doesn't conflict with the life, but enhances it.”

It's always a dilemma whether he should start from a concept and find the wood to match, or construct around the potential of a given board. “Where you have an idea and try to find material to fit, it's almost like giving the universe a dare,” says Coy. “Somewhere in America, 150 years ago, a little tree had to start growing in just the right way to produce just the right grain. And that tree had to be selected and cut down, and then sawn in just the right way to create just the right figure. And then you have to show up at the right lumberyard at the right time to find this perfect board. The demand you put on nature is pretty great.”

That demand was answered in what Coy considers his crowning achievement. Inspired by a Shaker sewing stand and a Japanese teapot, he conceived of a cabinet devoted to the traditional tea ceremony. He envisioned “something that was very calm and quiet, but would nevertheless powerfully occupy the space.”

For the top, he wanted a single piece of wood that would make “a dramatic sweep, like a breath.” But he also wanted a significant surface flaw. “I didn't want to put a pristine piece on top of a cabinet that was supposed to be built in the spirit of tea, which has something of . . .” He pauses. “I don't know how to say this. Has something of death in it. Something of the wholeness of being.”

In this moment, philosophy's hand is evident in Coy's work. “Heidegger talks about [how] the flow of energy through a system affects what is revealed. Craft is one way of questioning: ‘What kind of work am I capable of? And how vividly can I bring into creation an idea that I have?’ It's interesting to see what happens when you've worked in nothing but thought, and try to impose order on the world. You start to respect the way that things grow.”

After searching across three states, Coy found the perfect board in Pennsylvania. “It was the crotch of a cherry tree; where the two branches come together, the grain interacts in a really ripply figure. This board had a wonderful, dark, gnarly crack right in the middle. I put it into the back of my blue Volkswagen beetle, which I'm sure was hilarious at the lumberyard.”

But Coy is taking the opposite approach with the linden tree that recently blew down on St. John's front campus in Annapolis. Whatever he makes with it will be inspired by the Program.

“It's the perfect tree from the perfect location,” he says. “In the ancient world, linden was a prized source of ‘liber’—this tough, stringy inner bark. Liber was used for making paper, and the word eventually came to mean ‘book’ in Latin. That same ‘liber’ is one of the roots that the college's motto puns so well: ‘*Facio liberos ex liberis libris libraque*.’” □

Jeremy Coy's work is featured at: www.geremycoy.com, and on DcbyDesign.com and the online edition of *Washingtonian Magazine*.

nominated for eight Tony Awards, and won for Best Score and Best Choreography. Its limited run is now open-ended. The performance on March 31 was attended by classmates **Patricia Joyce** (A), **Jon Church** (A), **Jim Jarvis** (A), and Ann Peterson (and her children Andrea and Tyler).

1977

From **Thomasina Brown** (SFGI): “Taught for almost fifty years, then retired and then went back to teaching elementary school. Hoping to get back to campus sometime soon—my sons have brought their families by on visits recently, and we wish you the best of luck.”

1978

Victor Lee Austin (SF) is the author of *Up with Authority: Why We Need Authority to Flourish as Human Beings* (T & T Clark, 2010). He comments, “I was stumped in trying to write a normal academic book, when I realized that what I really wanted to do was to write an essay, not be an expert. This book is, it seems to me, just the sort of thing a Johnnie would write.” He and his wife, **Susan** (née Gavahan, SF76), are now grandparents.

Fred Bohrer (A) has a new book, *Photography and Archaeology*, the result of almost a decade of research. It was published by Reaktion Books in November 2011. “I'm quite excited about it,” Bohrer comments. “It's already listed on Amazon. I'm thrilled at how beautifully it has turned out.” Fred will be doing a presentation and book signing at George Washington University in Washington, D.C., on September 12.

Laura Maclay (SF) just received certificates in Music Production and Advanced Music Production from the University of New

Mexico's continuing education division. She is also studying African drumming and playing accompaniment for dance classes and performances.

Robert Perry (A) writes, “My wonderful wife and companion for 30 years, Kathy Squillace, lost her battle with cancer in April. She loved our class reunions and I want to thank all of you for making her so welcome at St. John's.”

Lucy Tamlyn (A) writes, “I am still with the State Department, currently stationed at the U.S. Embassy in Lisbon where I am Deputy Chief of Mission. It has been a very interesting career, and I'm pleased to see that St. John's continues to be decently represented at the State Department (relative to its size, of course!).”

1980

Tom G. Palmer (A) is the author of *Realizing Freedom: Libertarian Theory, History, and Practice* (Cato Institute, 2009). His recent writings include “Classical Liberalism, Poverty, and Morality” in *Poverty and Morality: Religious and Secular Perspectives*, edited by William A. Galston and Peter Hoffenberg (Cambridge University Press, 2010) and *The Morality of Capitalism* (Jameson Books, 2011); he was its editor. After receiving his BA from St. John's, he earned his MA from The Catholic University of America and his PhD from the University of Oxford. He is a board member of several think tanks, the advisor of Students for Liberty, and is involved with Mercy Corps and Mont Pelerin Society.

1981

Elizabeth Affsprung (A), known as “Buffy,” is currently pastor of First Presbyterian Church, Sunbury, Pennsylvania. Her son Joseph is

1983

Liberal Arts Apps

Peter McClard (SF) has released his 99-cent app called 'pixound' for iPhone and iPad. This app converts color into musical information and allows one to play pictures, which is more fun than it may sound. He recommends this app to any Johnnie who loves music and art; it shows how liberal arts can liberate new art forms. Find out more at www.pixound.com/ios.



a sophomore at the College of Charleston, son Daniel is writing poetry and short stories, and husband Eric is a psychologist at Bloomsburg University. Buffy is taking lessons in relaxation from Petey the cat.

John Schiavo (A) received his MA in the Management of Information Technology in 2010 from the University of Virginia. His and Monika Schiavo's (A84) oldest daughter Hellena is a senior at St. John's in Santa Fe, and their son, Anthony, is starting his second year in the Engineering School at Virginia Tech.

1982

Don Dennis (SF) lives on a wee island in the southern part of the

Inner Hebrides off Scotland's Atlantic coast. His wife is a native of the island (population 150), which is called Gigha. She runs a dairy farm at the north end of the island, and Don makes flower essences (like the Bach Flower Remedies) with orchids that he grows in a greenhouse (see their website: www.healingorchids.com). In October 2011, their son was born there in the house. Don also has three wonderful children by his first marriage, now in their 20s. The youngest is studying at Stanford, near where he grew up.

1983

Jack Armstrong (SF) writes, "Our son Michael finished college in December [studying film at the University of Southern California] and went straight to Central America to make a documentary on shamans. I can't wait to see what he comes up with. Daughter Emily is in ninth grade, still obsessed with surfing. She has followed her brother and joined the rowing team. I look forward to joining St. John's classmate Mike Henry at the river to watch our kids race. We [also] had a mini-reunion at Philadelphia Shakespeare Theatre last month. A dozen Johnnies came for a party, and then we all watched *Twelfth Night*—really fun. We'll be doing it again next year, so if you are in the area, please come."

1984

Monika Schiavo (A) has just completed her course work and submitted her thesis for a master's degree in the Smithsonian-Corcoran College History of Decorative Arts program. She has recently joined the board of the Decorative Arts Society, where she will be administering the website and helping with development and program efforts.

1986

Carl Buffalo (SF) has changed his name to better reflect his gratitude toward his Native American ancestors.

Douglas A. Gentile (A) was recently selected by *The Princeton Review* as one of the top 300 professors in the U.S. Then *The Huffington Post* put him in the number-one position. "Based on what," he writes, "I haven't a clue."

Elisabeth Long (A) writes, "Since January 2012, I have a new position as associate University Librarian for Digital Services (still at the University of Chicago), which means I am now responsible for shaping our support programs for our faculty's increasing use of digital technologies in their research.... My St. John's education has been invaluable in being able to work with such a wide variety of research.... I can always be found in the University of Chicago directory and would love to hear from anyone coming through town."

Mally C. Strong (née Mechau, SF) from Carbondale, Colorado, writes, "I continue to work on my publication, *Mountain Medicine Directory*, and am so glad to have this project to sink myself into now that Homer (Reed College 2010, mathematics) and Jemima (SF15) are flown. I'm pretty peaceful.... My goals are to get better organized, go back to Naxos with my sister, Clarissa, for a solid month in the off-season, and read all the Palliser novels. Good wishes to all. This spring, life seems very sweet as I sketch out the garden plan and relish sleeping in late. The really big challenges in my life have been safely dispatched. I have no idea what's next."

1988

Shirley Banks (SF88), of Atlanta writes: "In the fall of 2011, I began work on a Master of Theological Studies degree at Candler School of Theology at Emory University. I work at Emory as a Health Educator and AASECT-Certified Sexuality Counselor in the Office of Health Promotion at Student Health & Counseling Services. I'll be working on the MTS part-time on a Courtesy Scholarship (a sweet deal for university staff) while continuing full-time employment. I'm planning to investigate how Jesus and the Buddha understood the human problem and how their pedagogies reflected that understanding. I am not planning to be ordained. I lead hiking trail maintenance trips for American Hiking Society as a volunteer. In June, Marty Llewallen (SF 87) and I volunteered together for a week at Yosemite National Park, working on a trail maintenance crew at Hetch Hetchy. After not seeing each other in 25 years, we had no difficulty picking up where we left off, and I'm hoping Marty and his family will come South to backpack next spring."

David Blankenbaker (SF) shares his haiku: "Outside our back door / A solitary cricket / Calls to the new moon."

1989

From **William Hickman** (SF) and **Stacey Phillips** (SF): "Hello to all our classmates. We have lived in Portland for 18 years. We have a daughter, Mirabel (age 12), and we would love to hear what the rest of you are doing."

Mark Shiffman (A) recently published a translation of *De Anima* with Focus Press, and was awarded tenure at Villanova University, where he is Associate Professor in the Humanities Department and also teaches courses for Classics and Political Science. He lives in Philadelphia with his wife Cristina and sons Bruno (13) and Elio (7), and occasionally runs into Eliot Duhan at the pool in the summertime.

1992

Alec Berlin (SF) writes, “I’ve released a new record, *Innocent Explanations*, and am currently spending my time promoting it via radio and performance. Keep your eyes open for shows and such, especially on the East coast. Otherwise I’m still living in Brooklyn and still playing guitar for various theater projects. You can find my music on all the usual social media sites—check it out, and thanks!”

Edward Scott Michael (AGI) and his wife, Anya Sammler, a 1998 Sewanee alum, are both Unitarian Universalist ministers.

It has been a productive few years for **Kersti Tyson** (SF). She earned her PhD in Learning Science from the University of Washington in June 2011. She and her partner, Matthew Sexton, brought their son, Mateo Pond Sexton, into “this wild and wonderful world” in October 2011. In 2010, “the stars aligned” and she returned to her homeland, New Mexico. As an assistant professor in the department of Teacher Education at the University of New Mexico, she’s putting her education to work. She learns about learning so she can teach teachers (elementary mathematics) and does research on listening and learning. She urges classmates to stay in touch (kersti@unm.edu), especially if they are in New Mexico.

1994

William Kowalski (SF) wants to share the news that his first novel, *Eddie’s Bastard*, published in 1999, was referred to as an “overlooked American classic” in an October 2011 article in *The Guardian*.

1995

On September 23, 2011,—the Fall Equinox—**Kira Zielinski** (SF) and Nathan Blaesing were wed in a private ceremony in a stone circle in Clarkdale, Arizona. **Jennifer Swaim** (A) served as Zielinski’s Rhinemaiden of honor and fellow Valkyrie. Nathan and Kira plan to move to Cremona, Italy, in 2012, where they look forward to luthier school, period music ensembles, and many guests.



Kira Zielinski (SF95) and Nathan Blaesing

1996

John T. Andrews (AGI) has taken a discussion to a local retirement community in Marin County, California, using texts from the Touchstones Discussion Project. Although the goal is primarily to engage group members in conversation and discussion about the text, the Touchstones technique of the small group helps them to get started and focus, and aids large-group discussion.

The group’s size ranges from 12 to 20 participants on any given day; their average age is over 85 and they are sharp, witty, and engaged. After five years, John is “moving on” to pursue other volunteer opportunities. If any Johnnies in the Bay Area, especially Marin County, would be interested in continuing with this challenging and rewarding group starting in the fall of 2011, please contact John at stbch@att.net.

1997

Peter Eichstaedt (SFGI) is the author of four books: *If You Poison Us: Uranium and Native Americans* (Red Crane, 1994); *First Kill Your Family: Child Soldiers of Uganda and the Lord’s Resistance Army* (Lawrence Hill Books, 2009); *Pirate State: Inside Somalia’s Terrorism at Sea* (Lawrence Hill Books, 2010); and *Consuming the Congo: War and Conflict Minerals in the World’s Deadliest Place* (Lawrence Hill Books, 2011). Note the reviews of *Pirate State* and *First Kill Your Family* in the Fall 2011 issue of *The College*.

Melanie Kirby (SF) and partner Mark Spitzig are excited to have expanded their hive. They welcomed Esai Mateo Aristaeus, who came as a belated birthday present for mama Melanie in late September. Esai has a big sister, Isis Rose Blossom, who is now 3½. This year also marks Melanie’s 15th anniversary as a professional apiculturist. She has been specializing in queen honeybee breeding. High altitude bees and babies keep buzzing! Email ziaqueenbees@hotmail.com.

1998

Juliana Laumakis (née Martonffy, A), and her husband, John, are very excited to announce the birth of their daughter, Thea Lucia Laumakis, in December 2011. Her big sisters are pretty smitten with her, too!

1999

Sarah Fridrich (SF) released her first full-length album of piano/drum-based indie-rock, *You Call That Brave*, on June 4, 2011. Full recordings can be heard here: <http://msfridrich.bandcamp.com>. Any alum who wants a complimentary hard copy can email her directly at sarah@msfridrich.com, or purchase it from the website. Sarah makes a living as a private piano teacher—for more than 10 years now!—in the Washington, D.C. area. She credits her St. John’s education with making her a sought-after, versatile teacher.

Mike and Abby Soejoto (both A) were happy to welcome their fifth child, Beatrice Marie, on February 25. Mike, Abby, Lucy (8), John (6), Cecilia (4), James (2), Beatrice, and McDuff the dog are still living in Los Angeles, taking advantage of the beach, the pool, and year-round soccer. Mike is an attorney, Abby homeschools the older kids, and the kids cheerfully spend all their free time memorizing passages from great books.



Mike and Abby Soejoto (both Agg) and family

2000

Mark Shiflett, (SF) left the Active Duty Navy as a Chief Petty Officer last month, and has transitioned to the U.S. Naval Reserve. “I will be staying here in Yokosuka, Japan, having taken on a federal civil service job at the U.S. Navy’s Japan Regional Maintenance Center. It was hard to leave active duty—salt-water streams in my veins—but a more ‘regular’ job (and one that doesn’t require being away on deployment for five to seven months at a time) works better for me, my wife, Yasuyo, son Ben (5), and daughter Mia (6 months).”

2001

After graduating from medical school in 2010, **Adriana de Julio** (SF) spent part of 2011 in Las Vegas, Nevada, as a surgical intern. She decided against surgery residency and went for psychiatry. In March 2012, she was matched to a medical residency at the University of Illinois in Advocate Lutheran General Hospital. She will begin her training in psychiatry in June 2012 in the Windy City. Her main interests will be working with veterans with Traumatic Brain Injury and doing community psychiatry with Assertive Community Treatment Teams in the Northwest Chicago area. Training takes a minimum of four years, but she will be there no less than five years to complete a psych-neuro fellowship.

Dan Weiland (A) is the manager of a pair of Bikram’s Hot Yoga Studios in Portland, Oregon. Visit anytime!

2002

Charles Green (AGI) writes, “I recently added *Publishers Weekly* to the list of publications for which I review books. I’m also very excited about buying my condo in Annapolis. Life is wonderful!”

Maria (Goena) Leigh (SF) performs in *The Odyssey* on Angel Island State Park in California. This site-specific, interactive performance unfolds over the course of five hours. Once on the island, audience members receive a map, timecard, and survival “kit bag” to support them as they navigate the carefully crafted scenes, interactive installations, meals, and diverse pathways through the space. She urges Johnnies anywhere near the Bay Area to come experience *The Odyssey* as you’ve never seen it before. Visit www.weplayers.org for additional information.

After earning a degree in Classics from New York University and a masters in philosophy, **John Rogove** (A) has been living in Paris for the last six years, finishing his doctorate in philosophy on the a priori in Husserl’s phenomenology at the Université Paris-Sorbonne, where he teaches philosophy. He also taught at Boston College.

Lauren Shofer (A) and Baldwin Bourgois share their birth announcement: Emile Bourgois, born on August 29, 2011, joins his sister, Amelie, and brother, Julian. They live in Aalst, Belgium.

Michael and **Rachel** (née Roccia) **Sullivan** (both A) will be moving to Honolulu, Hawaii, in September 2012. Rachel will be pursuing a two-year child and adolescent psychiatry fellowship after finishing her adult psychiatry residency training at Walter Reed Military Medical Center. Michael will be teaching and reading philosophy on the beach, under palm trees, and by waterfalls. Their two daughters, Clare (7) and Grace (5), are doing well and looking forward to seeing erupting volcanoes.

Christopher J. Warnagiris (A) is deployed to the Mediterranean Sea and Middle East aboard the USS Iwo Jima in support of the 24th Marine Expeditionary Unit.

2003

Alana Chernila (SF) has a new book titled *The Homemade Pantry: 101 Foods You Can Stop Buying and Start Making*. It’s available on Amazon.com.

On March 9, 2012, **Lawrence (Ler) Nelson** (SFGI) successfully defended his doctoral dissertation on “Chan Sickness and the Master’s Role in Its Diagnosis, Treatment, and Prevention” at the California Institute of Integral Studies in San Francisco.

Kate Redding (A) recently completed her MA in Music with an Emphasis in Piano Technology from Florida State University. She writes, “I look forward to resuming my career as a professional piano tuner and rebuilder with the information and skills that I learned in graduate school!”

Cassie Sherman (A) and **Martin Marks** (AO4) are surprised, grateful, and most of all ridiculously happy to announce that, after more than ten years of friendship, they seem to have fallen in love and gotten engaged. The wedding will take place in the spring of 2013. Given their mutual love of Spoonerisms, the joined and hyphenated last name that will result should provide amusement for decades to come.

2004

Kristi Durbin (A) returned to school full-time this fall, studying Sustainable Agriculture at the University of Kentucky. She dreams of owning land in the Bluegrass region and running a Community Supported Agriculture program in the future.

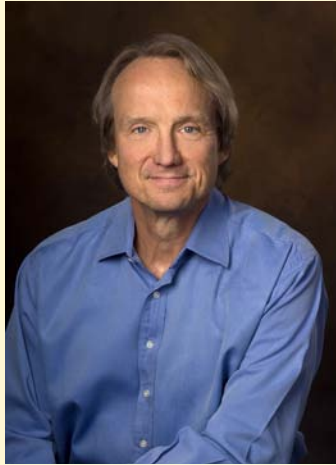
Rhonda Ortiz (née Franklin, A) writes that her “husband **Jared** (AGI05) successfully defended his PhD dissertation on Augustine’s theology of creation in February at The Catholic University of America and will graduate in May. He has also accepted a position as Assistant Professor of Religion at Hope College in Holland, Michigan. Holland is as-cute-as-a-button (our mothers will love it), located near the shore of Lake Michigan. We’ve already purchased snow boots. I am working on a novel. I haven’t written much fiction and I hardly know anything about the matter, but I’m learning as I go. Benedict, our one-year-old, grows like a weed; he’s one hundred percent ‘snakes and snails and puppy dogs’ tails.’ We look forward to seeing any Johnnie friends passing through Michigan. Email me at rhondaortiz@gmail.com.”

Lucia Staiano-Daniels (SF) began her PhD program at UCLA last year, focusing on the history of philosophy and modern European intellectual and cultural history. Her first publication, “Illuminated Darkness: Hegel’s Brief and Unexpected Elevation of Indian Thought in ‘On the Episode of the Mahabharata Known by the name Bhagavad-Gita,’ by Wilhelm von Humboldt,” is forthcoming from the *Owl of Minerva*, the magazine of the Hegel Society of America. “It’ll be out sometime after Christmas,” she writes. “I’m enjoying Los Angeles’s excellent climate and wide variety of interesting food, although the thought of my upcoming qualifying exams terrifies me. I am also pleased to announce my catechumenate in the Orthodox Church. I miss having Johnnies to talk to; you all are welcome to write me at luciasdan@gmail.com.”

Finding Intellectual Courage

BY GREGORY SHOOK AND DEBORAH SPIEGELMAN

Jay Youngdahl (SFGIO3) melds a lawyer's activism with intellect



Growing up in Little Rock, Arkansas, during the height of the civil rights movement of the 1950s and 1960s, JAY YOUNGDAHL (SFGIO3) was keenly attuned to the social injustices and unrest experienced

by African Americans living in the Deep South. Knowing that he wanted a life of service, he found inspiration in his family of advocates for social welfare and civil and political rights. His grandfather was the dean of the School of Social Work at Washington University in the 1940s—his department was the first to admit African American students.

In 1957, nine African American students were denied entrance to Little Rock Central High School in defiance of the 1954 U.S. Supreme Court ruling ordering integration of public schools. This landmark act of the civil rights movement focused the nation's eyes on Youngdahl's hometown. Deeply affected by these events in his own backyard, he became an attorney specializing in civil rights law, union law, and discrimination law on behalf of minorities and women.

As a young attorney, "I had an activist's courage," says Youngdahl, "but I also wanted an intellectual courage." That desire led him to St. John's in 2001. "It was a way to try to light up those parts of my brain that I hadn't used in those last 25 years [practicing law]." Youngdahl embraced the Program, which he describes as "showing the arc and commonality of issues and concerns expressed by our human species. [The fact that] our worries of today have been the focus of great minds throughout human history is extraordinarily

helpful to consideration and comfort with such issues." At the Graduate Institute in Santa Fe, he was excited to explore new authors and approached familiar works with a fresh perspective—and "learned to read Shakespeare like never before."

In 2005, Youngdahl found himself at a crossroads. Believing he had accomplished all that he could in his chosen field, he was ready to make way for a new influx of young lawyers, eager to "carry the torch to do the right thing" for civil and workers' rights. Although he continues to practice law today, he was ready to challenge himself in new ways.

An eternal activist who believes in the power of ideas to foster change, Youngdahl began exploring ways to elevate discourse on important issues. Having practiced law throughout the South and Southwest, he had worked on cases regarding claims by injured Navajo rail workers, who for more than 100 years took on the arduous work of laying and anchoring tracks. Seeking "to understand the culture, the people, and to try to improve their lives and situations," Youngdahl had done archival research and oral history on the Navajo Reservation.

In his new book, *Working on the Railroad, Walking in Beauty: Navajos, Hózhó, and Track Work*, Youngdahl presents a cultural history of how Navajo track workers have modified their traditions, particularly religious practices, to protect themselves against the perils of their livelihood. His experience at St. John's is evident in his multi-disciplinary approach: the book touches on philosophy, religion, literature, economics, human rights, and conversation.

Today Youngdahl raises awareness of important social and political issues through journalism. As the majority owner of the Oakland, California-based newspaper *East Bay Express*, he is committed to "producing hard-hitting journalism and fighting to keep quality journalism alive." He also contributes a biweekly column, "Raising the Bar," in which he addresses ethical and moral perspectives on current issues and events. In addition, Youngdahl is an in-demand speaker, traveling to colleges and universities around the country to talk about matters close to his heart. At Harvard Divinity School, where he graduated with a master's degree in 2007, he recently gave a talk about the juxtaposition of compassion for others as the basis of moral action and an ethical life.

Youngdahl continues to examine the world around him and generate dialogue to find ways to make it a better place. Concerned with how "the speed of human life today makes important considerations seem to just zip by the window of our moving societal train, leaving us without the ability to fruitfully examine and evaluate them," he makes a point to carve out time for personal reflection. As Youngdahl writes in his book, for the Navajos, to "walk in beauty" requires harmony and order in the universe. It also takes courage. ☐

2005

Samantha Buker (A) writes this note fresh from filing her most recent opera review for the *City Paper*. This year, she also began freelancing for *The Washington Post*. In even bigger news, she's published her first book: *Little Book of the Shrinking Dollar*. She hopes every single dollar-earner in America will pick up a copy of this shocking, yet handy book of currency problems and solutions that she co-authored with Addison Wiggin (SFGI96). She soldiers on as managing editor at Agora Financial, which sends her to far-flung corners of the globe. After a stint on a 2,700-acre beachside ranch in Nicaragua, she had a brief rest before heading off to Mongolia, ever on the quest for a new investment opportunity. Feel free to reach her at sam.buker@gmail.com (or please leave a nice book review on Amazon). Best adventures to all! Note Buker's article "Tracing the Phenomenon of the Perfect Concert" in *The College* Fall 2011.

Jon Cotner (SFGI) writes, "I'm co-author of *Ten Walks/Two Talks*, which was selected as a Best Book of 2010 by *The Week*, *The Millions*, *Time Out Chicago*, and *Bookslut*. My new collaboration is called *Conversations over Stolen Food*. I live in Brooklyn, New York, where I teach in Pratt Institute's Creative Writing Program."

2006

Norman Allen's (AGI) play, *On the Eve of Friday Morning*, was produced by the Oregon Children's Theatre in 2011. His other play, *The House Halfway*, will be part of the Source Theatre Festival in Washington, D.C., this summer. This May, he'll be the guest of the Mladinsko Theatre in Ljubljana, Slovenia, where he will lead a two-day playwriting workshop and also

will see his play, *Nijinsky's Last Dance*, performed.

Shilo Brooks (A) and **Siobhan Aitchison** (Ao5) were engaged in January and plan to marry this summer. Shilo expects to complete his PhD in political theory at Boston College this winter, and Siobhan expects to complete her Masters in landscape architecture at Harvard next spring.

Jonathan Freeman-Coppadge (A) and his husband, Darren, recently bought their first home in Odenton, ten miles north of Annapolis. Jonathan continues to teach English and French at Indian Creek School, and will finish his MA in English at Bread Loaf School of English next summer.

Daniel Grimm (SF) has been accepted to Rutgers University School of Law for the fall term. Enrolled in the night program, he will continue working part-time at Hartman & Winnicki, P.C., a law firm in New Jersey. Daniel and his wife just had a baby girl, Parker Bay, last October. Their restaurant, Fishbar, now in its fourth season, continues to do well. The two are hoping their daughter can start seating tables soon!

Erin Ingham (A) and **Mark Ingham** (SF05) joyfully welcomed the arrival of their first child, Gabriel Joseph Ingham, at 6:06 a.m. on March 29. Born at 8.5 pounds, 20.5 inches, Gabriel is doing great!

Emily Terrell, formerly Nisch, (A) will attend Duke Divinity School in Durham, North Carolina, this fall.

Hollis Thoms (AGI) will have an article, "Rolling His Jolly Tub: Composer Elliott Carter, St. John's College Tutor, 1940-1942," published in the upcoming *St. John's Review*. Thoms did research at the St. John's College Library Archives, the Maryland State Archives, and the Library of Congress on Elliott Carter, one of the great living



Rowenna (Thorson) (Aro) and Nate Oesch (Aog)

American composers, who recently celebrated his 103rd birthday.

2007

Chelsea Batten (A) is a writer and itinerant journalist. She profiled **Jeremy Coy** (Ao6) for this issue of the magazine. You can read more of her work at www.chelseabatten.com.

Jack Langworthy (SF) writes, "From 2009 to 2011, I served in the Peace Corps teaching math and physics in a village in Tanzania. St. John's prepared me for that experience more than I expected. I felt right at home teaching in a physics laboratory with no modern technology, and learned Kiswahili with ease. Ancient Greek was way more difficult. I started helping farmers preserve and trade their maize when prices spiked. After Peace Corps, I was lucky enough to use those skills to get a job managing a micro venture capitalist firm called Cheetah Development here in Tanzania. Any Johnnies are more than welcome to a place to stay if they are passing through Iringa, Tanzania."

2008

John Matthew Griffiths (SF) will be attending Parsons The New School for Design this fall to pursue his MFA in Design and Technology.

Jessica Seiler (A) is currently working for the Peace Corps in Senegal, West Africa. She finished her two years in the village and was given a job in the big city working

on malaria eradication.

2009

Nate Oesch (A) and Rowenna Thorson Oesch (Aro) were married in the Great Hall on July 23, 2011, with 16 Johnnies (including seven National Champion croquet players) and one tutor in attendance. Following the ceremony, **Luke Russell** (A), **Sam Porter** (A), and **Robbie Shaver** (A) provided excellent jazz music in Randall Hall. Rowenna completed her MED at Loyola University in 2011 and is now teaching in a Montessori school in Bowie. Nate does research for the Insurance Institute for Highway Safety in Arlington.

2010

Candice Benge (SFGI) and colleagues have recently started a theater co-op, Transient Theater, in San Francisco. They're mounting their first production this summer and taking it on tour across the U.S. for six weeks. Visit their website at www.transienttheater.com or contact Candice for more information.

Ethan Brooks (A) is a Marine Officer at The Basic School and recently was pleased to receive Ground Intelligence as his occupational specialty. He looks forward to graduating in October and attending Infantry Officer's Course in January 2013.

Megan Kennedy (A) is currently taking Russian classes in Washington, D.C., preparing for a PhD program in Russian literature in the fall of 2012. She is hoping to find a full-time, entry-level job in the metro area that would help support her while she pursues further education.

Luke Harvey Poe Jr.

MARCH 30, 2012

*Tutor and assistant dean,
Annapolis*



The college community mourns the loss of Luke Harvey Poe Jr. and is deeply grateful for his service as a tutor and assistant dean.

Born in Richmond, Virginia, in 1916, Poe received his BS in mathematics and a JD from the University of Virginia. As a Rhodes Scholar, he earned a PhD from Oxford University, Christ Church. After serving four years in World War II as a Lieutenant Commander with the North Atlantic, he joined the faculty of St. John's in 1946.

Poe's rich legacy to the college includes his support of the efforts to open St. John's to African American students, especially its first, Martin Dyer (Class of 1952). After Poe left St. John's in 1960, he lectured for governmental and academic organizations, including the Foreign Service Institute, the International Labor Center, the Aspen Institute, and the U.S. Air Force War College. Dedicated to the Annapolis community, Poe worked to have the city declared a Historic District and served on local boards and associations. He was finishing his book, *A Study of the Origins of the Political Philosophy of the American Republic*, at the time of his death.

He is survived by his wife, Josephine Jastor Poe (Class of 1957). A memorial service was held on May 19 in the Great Hall.

Scott A. Abbott

Class of 1943

AUGUST 28, 2011

Scott Alexander Abbott (1921-2011) lived his life in service to others. As a teacher known for his generous heart, Abbott's favorite subjects were history, geography, and civics. He taught elementary through college students and continued tutoring until he was 83. Abbott never stopped extolling the merits of the seminar approach to learning. He is survived by his daughters Jane, Becky, and Debby Abbott, and Sue Schneider.

Philip Camponeschi

Class of 1946

JANUARY 4, 2012

Philip Camponeschi of Rattail Ridge, Conn., was born on May 30, 1923, in New York City. After serving in the Military Police during World War II, he attended St. John's in Annapolis and married his first wife, Mary Jean Casey. He obtained his JD from the University of Maryland in 1957. Camponeschi was a member of the U.S. Commission on Civil Rights, a speechwriter for vice president Hubert Humphrey, a leader in the Peace Corps, and a professor of philosophy and

literature at SUNY Old Westbury in Long Island, where he met his second wife, Nejla. He loved spending time with his family and friends. A memorial service was held at Friends School in Baltimore, Maryland, on January 14, 2012. Philip is survived by his wife, Nejla; five children, Scott Camponeschi, Lisa Mistovich, John Camponeschi, and Geannan Camponeschi-Papanicolaou; and nine grandchildren. In lieu of flowers, his family asks that contributions be made to UNICEF.

Classmates such as **Jules Pagano** (Class of 1948) remember him as someone who "listened with that intelligent and respectful care which earned him the right to be heard with comparable respect when he spoke."

Peter Davies (Class of 1948) saw him as "a wonderful role model—his wisdom and probing intellect were valuable examples for those of us who had not experienced war as he and older Johnnies had."

Allan Hoffman (Class of 1949) writes, "I remember Phil as being hilariously acerbic. Phil and Jules Pagano once saved me from being beaten up by some 'townies' who crashed one of the cotillions." In retirement, "he was happy with his garden of vegetables and herbs."

Peter Weiss (Class of 1946)

notes, "I always thought of him as a man of 'the people,' in the best sense of that word, who was as seriously concerned about the true, the beautiful, and the difference between prudence and wisdom as some of us 'intellectuals.'"

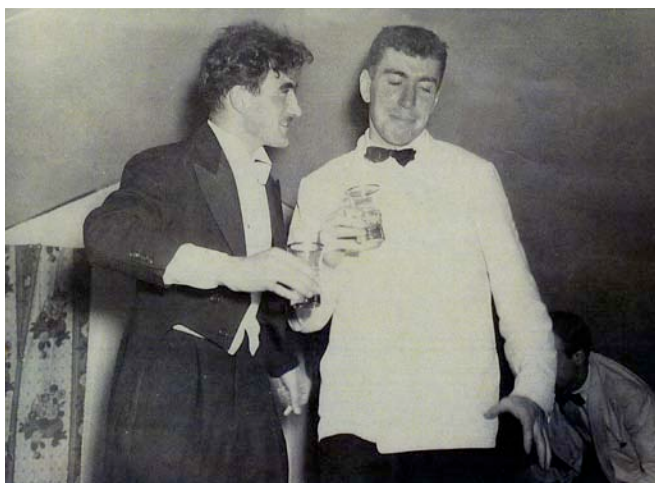
Philo L. Dibble (A76)

OCTOBER 1, 2011

Ten days before his death, Philo Louis Dibble (1951-2011), a Foreign Service officer, completed his most notorious assignment—helping to free two American hikers imprisoned in Iran. *The Washington Post* reports that Shane Bauer, Joshua Fattal, and Sarah E. Shourd had been hiking in the mountains of Turkey when Iranian authorities apprehended them for allegedly crossing the Iranian border. Shourd was released; the two men were convicted of espionage by an Iranian court and sentenced to eight years in a Tehran prison. Dibble, who retired in 2006 as one of the State Department's leading authorities on Iran, returned four years later as the Department's deputy assistant secretary for Iran, coordinating efforts to secure the hikers' release. Dibble never met the freed hikers.

Born in Alexandria, Egypt, where his father also served in the Foreign Service, Dibble received his MA in international affairs from Johns Hopkins University in 1980, after attending St. John's. He died from a heart attack at his home in McLean, Virginia. He is survived by his wife, Elizabeth Link Dibble; three daughters, Kate, Sarah, and Caroline; his mother, Cleopatra B. Dibble; and a brother.

BELOW: Philip Camponeschi (Class of 1946) and Bill Goldsmith (Class of 1946).



Captain Alton L. “Red” Waldron (HA07),

SEPTEMBER 2, 2011

Captain Alton L. “Red” Waldron, USN RET, died at his Annapolis home at 93. Waldron had great affection for the college, having participated in seminars for 50 years. In 1935, he attended the U.S. Naval Academy; his numerous tours of duty included Pearl Harbor and Guadalcanal. Among his awards were the Silver Star and the Legion of Merit. Predeceased by his wife of 60 years, Katherine Joyce Waldron, he is survived by his daughter, McShane W. Glover.

Also Deceased:

Louise Antinori, AGI88,
April 8, 2012

Richard Ballen, A67,
July 17, 2011

Richard Batt, Jr., Class of 1951,
February 3, 2012

Teddy Betts, Class of 1949,
September 18, 2011

Robert Bonham, Class of 1945,
December 18, 2011

Jonathan Brooks, Class of 1949,
October 31, 2011

Jeffrey Cynx, A73,
December 24, 2011

Augusta DeGrazia, A77,
October 20, 2011

Donald Edwards, Class of 1959,
August 15, 2011

Jane Evans, SFGI84,
April 20, 2012

Ruth Farrell, A74,
January 17, 2012

Jon Ferrier, A73,
January 6, 2012

Charles Forbes, Class of 1940,
July 11, 2009

Edna Frye, SFGI71,

Loretta Wasserman (SFGI86) and Irving Wasserman (SFGI86)

Loretta Wasserman (1924-August 7, 2011) and Irving Wasserman (1926-August 25, 2011) were honored at a memorial service at Homecoming 2011 in Annapolis. During a sabbatical year (1972-1973) at St. John's in Annapolis, and a summer (1974) at the Graduate Institute in Santa Fe, Irving taught and Loretta took classes. Loretta received her MA in English from the University of Minnesota and was a professor of English at Grand Valley State University in Michigan from 1966 until her retirement in 1991, when she published her book, *Willia Cather: A Study of the Short Fiction*. Irving received his MA in philosophy from the University of Indiana. He worked as an editor and was a professor of philosophy at Grand Valley State University. They are survived by two children, Adam and Jessica, and four grandchildren.

March 6, 2012

Donna Gavora, A80,
January 5, 2012

George Graefe, Class of 1941,
December 14, 2011

Todd Grier, Class of 1938,
April 26, 2012

Dexter Haven, Class of 1942,
March 12, 2011

Cecilia Holtman, SFGI71,
February 5, 2012

Daniella Hope, SF82,
July 31, 2008

Gilbert Hull, Class of 1942,
February 5, 2008

Ralph Keeney, Class of 1945,
May 15, 1999

David Kerr, A71,
October 10, 2011

Carl Linden,
April 2, 2012
*Annapolis tutor from 1965 to 1970.
College memorial to be announced.*

William Lundberg, Class of 1945,
October 15, 2006

Joseph Morray, Class of 1949,
November 27, 2011

Arthur Myers, Class of 1938,
October 28, 2011

Robert Neslund, SFGI80,
October 9, 2011

Patrick New, SFGI08,
August 29, 2011

Jon Park O'Donnell, AGI80,
June 13, 2011

John B. “Jack” Owens,
Class of 1937,
February 4, 2012

Marcia Peterson, A70,
March 29, 2012

Phillip A. Pollard, AGI92,
October 29, 2011

Dr. Martha Post, SF79,
September 1, 2011

Neil Potash, Class of 1962,
April 16, 2012

David Pugh, Class of 1932,
October 6, 2000

Victor Purdy, Class of 1951,
April 9, 2012

Siobhan Reynolds, SFGI94,
December 24, 2011

Barbara Rigall, A84,
January 17, 2012

Sidney Rosenthal, Class of 1948,
March 5, 2006

Lawrence Saporta, A90,
September 9, 2011

Dr. Donald Saunders, SFGI92,
July 2, 2011

Henry Shryock, Class of 1932,
February 17, 2012

Richard Siegle, A65,
September 8, 2011

Alexander Slafkosky, Class of 1943,
July 15, 2011

Everett Smith, Class of 1937,
August 6, 2005

Richard Stevens, A69,
December 8, 2011

Gene Thornton, Class of 1945,
January 10, 2012

Roger Tilton, Class of 1945,
May 22, 2011

Lenke Victorisz, Class of 1962,
October 27, 2011

Robert Warren, SFGI93,
December 29, 2011

Leroy Webster, Class of 1936,
May 7, 1998

Richard Woodman, Class of 1935,
June 15, 2011

Elizabeth Grant Yolton, A75,
November 10, 2011

Jonathan Zorn, SF72,
April 25, 2011

Correction to a Fall 2011 obituary:
The work of **Sydney Wynne Porter**—not Wayne—(Class of 1954) at Three Mile Island demonstrated that there was a release of fewer than 20 curies of iodine 131 into the environment. In press interviews, he stated that the U.S. was receiving many times that amount of fallout from Chinese nuclear tests. Porter was a professor of radiation physics at Drexel University and a benefactor of St. John's. Apologies and thanks to Temple Porter (A62) for this clarification.

Notes from the CHANCELLOR JOHNSON HOUSE

By LEO PICKENS (A78)

“Why in heaven’s name would you ever want to leave your private little duchy in the Temple, where, for all intents and purposes, you’re paid to play with the students, to take on the thankless and nearly impossible job of trying to keep our perpetually restive alumni happy? Have you taken leave of your senses?”

This from a rather plain-speaking colleague of mine (who happens, by the way, to be an alum) upon hearing that I was interested in succeeding Jo Ann Mattson as director of Alumni Relations in Annapolis. This co-worker’s amazed puzzlement, I believe, mirrors that of many in our community, so allow me to share my reasons for making the move.

First, after nearly 23 years in the same role, I feel ready for something fresh. It’s really that simple. I pride myself on being, first and foremost, a fairly able administrator—in the traditional sense of the word: a minister or servant—and am eager to serve the college in a new capacity. And for someone like me, who is constantly encouraging the students to step out of their comfort zone and have a go at something strange and difficult, it’s high time that I practice what I preach.

In addition, I am grateful to have been able to participate for so long in the work of the Program (if you believe, as some old-time jocks like me do, that athletics are an *integral* part of the Program), and now I feel led to do my part to try to help with the challenges of sustaining the Program at this critical period in the history of the college. What better preparation could I have possibly had to take on the work of alumni relations—in which participation is the *sine qua non*—than such long seasoning in a job for which one of the main goals was that of getting out the players? Helping nurture the spirit of one community was another of my major efforts as athletic director. I look forward to taking this same effort outward into our alumni diaspora.



JEN BEHRENS

Leo Pickens (A78), director, Alumni Relations, Annapolis

The importance of the alumni’s role in the college was brought home to me recently in a conversation I had with a longtime tutor and alumnus. “The long-term health of the college,” he said, “depends upon our alumni.”

This has led me to reflect quite a bit on generosity—for cultivating and practicing generosity appears to be at the heart of a vibrant alumni program. In a conversation with tutor and alumna Katie Heines, I expressed my thought that generosity must be some kind of a habit.

“Maybe giving,” I said, “is something that we can practice on a regular basis.”

“I like that idea,” she responded. “It seems to be a kind of excellence.”

She referred me to Book IV, Chapter 1 of the *Nicomachean Ethics*. The last time I encountered this passage was my freshman year at St. John’s 37 years ago, and it had slipped from my memory, but upon reading, the words seemed fresh with insight: “It is not unclear that acting well and doing beautiful things go with giving . . . and generous people are loved practically the most of those who are recognized for virtue, since they confer benefit and this consists in giving.”

Then later in this examination Aristotle states—and this to my mind is the real gist: “But generosity is meant in relation to one’s means, for the generosity is not in the amount of what is given, but in the *active condition of the giver* and this depends on one’s means. So nothing prevents someone who gives less from being the more generous if one is giving out of a smaller supply.”

Aristotle’s “active condition” of giving at a level appropriate to our means applies as well, I believe, to our most important supply of riches—our own time and energy.

This leads to the question I want to ask of all my fellow alumni: how can we, the permanent members of the college, stay actively engaged with each other—*doing beautiful things*—and help keep the wheel of the Program turning?

Let me conclude with this conversation with the dean, Pamela Kraus. In discussing my meditation on generosity, I asked, “Is there an element of generosity in the classroom?”

“All good teaching,” she said, “involves a kind of open giving—a willingness to share with others freely.”

“Do you think,” I asked, “that the books we read are generous in some way?”

“The books have a kind of restraint,” she said. “We have to give to them before they give to us. We might have to work hard to get to their riches, but they are capable of enormous generosity.” □

SAVE THE DATE

Homecoming 2012

Santa Fe

Friday, September 14–
Sunday, September 16

Annapolis

Friday, September 28–
Sunday, September 30



Dear Alumni,

At Homecoming 2012 we will celebrate the 75th anniversary of the New Program. There will be numerous activities throughout the weekend—including a panel discussion on Saturday afternoon among former and current deans, tutors, and alumni—that will recognize the history of the New Program and the college. Please join us and your classmates as we celebrate St. John's College.

Presidents Christopher Nelson and Mike Peters

For more information and to register: <http://alumni.stjohnscollege.edu>. Click on "Homecoming."



Annapolis Alumni Office
410-626-2531
alumni@sjca.edu

Santa Fe Alumni Office
505-984-6103
alumni@sjcsf.edu

Paintings and Proust in California

Southern California alumni gathered from June through October at the homes of Los Angeles alumni chapter president Tom Melgun (SFG108) and K.C. Victor (A75) to tackle Marcel Proust's *Swann's Way*. "It's a literary and psychological work [that is] an act of genius," says Victor. Approximately seven determined alumni met for five sessions and used a creative approach to exploring this first of seven works in Proust's magnum opus. Deirdre Sloyan (A67) arrived at the initial session with a book that surveys the numerous Western paintings referenced in *Swann's Way*, which Victor described as "an invaluable resource." With lively discussions over French-inspired potluck fare and madeleines, the seminars were so successful that the Southern California alumni chapter scheduled additional seminars on the remaining texts in Proust's monumental series, *In Search of Lost Time*.

—Gregory Shook

Alumni Leadership Forum 2012



More than 100 alumni attended ALF 2012. Shown here, alumni re-live a Galileo-inspired junior lab experiment—one of several sessions that engaged alumni in leadership and the life of the college—at the Alumni Leadership Forum on June 8-10 in Annapolis.

AFL 2013 will be held on June 7–9 in Santa Fe.

Alumni Association President Lee Katherine Goldstein (SFG190)



"This is a very exciting time to be involved in the leadership of the Alumni Association and to be working with the college. Together, we are creating more ways in which alumni can engage with and contribute to the well-being of the college, the students, and other alumni."

Art and Conversation in Denver

Nestled in the heart of the Mile High City's cultural district, nearly a dozen Denver/Boulder alumni chapter members challenged their minds—and awakened their senses—in a rather unlikely setting for a seminar. Last September, the group gathered together in a coffee shop on the second floor of the Denver Art Museum for a conversation on the existential perspectives of Simone de Beauvoir; in particular, her 1947 work of nonfiction, *The Ethics of Ambiguity*. Encouraged by chapter leader Beth Kuper (SF69), alumna from the pioneer class at Santa Fe, Elizabeth Jenny (SF80) was inspired by the Washington, D.C., alumni chapter's recent seminar on de Beauvoir. "I was looking to integrate the senses with the intellect," says Jenny, a commercial artist who taught graphic design for several years at Montgomery College in Rockville, Maryland. "And



ALL ABOUT SHAKESPEARE IN PHILLY

Last spring, in keeping with an annual tradition begun several years ago by Jack Armstrong (SF83), several Johnnies gathered at the theater for a party and mini-reunion, then watched a performance of Twelfth Night. From left: Steve Zartarian, Peggy Kozierachi, Helen Zartarian (AGI86), Sigmund Kozierachi, Adam Thimmig (Ao7), Matt Horst (Ao7), Cynthia Tobias (AGI05), Leslie (Laszlo) Ujj (Ao7), and Carmen Khan.

the museum turned out to be a great community partner," adds Jenny. "The institutional and the personal played together so nicely."

Seeking an innovative twist on the traditional seminar format, Jenny arranged a post-seminar tour of the museum's impressive collection of contemporary Western art, which combines the literary arts with the visual arts. The collection features work by artists Clyde Aspevig, Len Chmiel, Daniel Morper, Leon Loughridge, and T. Allen Lawson, including images depicting landscapes completely dominated by man, as well as more idyllic views of man and nature in harmony.

"The tour provided a powerful, thought-provoking juxtaposition to the de Beauvoir seminar reading," says Jenny.

After this full day of intellectual stimulation, the Colorado alumni chapter members and friends mingled over hors d'oeuvres and signature cocktails—the Apollonian (vodka and apple martini) and the Dionysian (martini with a sugar and Absinthe-dipped rim)—at the Native American Trading Company, across the street from the Denver Art Museum. The gallery's founders and owners, Jack and Robin Riddel Lima (SF77), hosted the event. There, among the vibrant displays of antique weavings, pottery, baskets, jewelry, artifacts, and vintage photographs, alumni reawakened their senses and kept the relaxed conversation flowing well into the evening. The Colorado alumni credited the party-like atmosphere to the generous hospitality of the Limas, whose gallery is "a work of art itself," says Jenny. "They brought us into their world, which was great for facilitating conversation."

—Gregory Shook



Alumni from the Denver Chapter mingle over cocktails and conversation at Robin Riddel Lima's (SF77) Native American Trading Company after a seminar and art tour at the Denver Art Museum.

Piraeus

In Santa Fe, Piraeus 2012 kicked off on January 13-15 with seminars on selected stories from Chaucer's *Canterbury Tales*, led by tutors Jay Smith (SF77) and Alan Zetilin. In June, alumni in Annapolis explored Misha Berlinski's *Fieldwork* and Clifford Geertz's *Local Knowledge: Further Essays in Interpretive Anthropology*, led by Eva Brann and David Carl, and Flannery O'Connor's *Wise Blood* and several of her short stories, led by Tom May and David Townsend. Attendee Gil Roth (AGI95) returned to campus after 17 years and was inspired to interview May and Townsend for his blog, "Virtual Memories." (Podcast: <http://chimeraobscure.com/vm/podcast-here-at-the-western-world>).

Mark your calendar for Annapolis Piraeus 2013 May 30-June 2.

Piraeus is offered several times each year on each campus.

CONNECT TO THE COLLEGE

Alumni online community:
<http://alumni.stjohnscollege.edu/>

Agora career mentoring network:
<http://alumni.stjohnscollege.edu>
click on "Career Services"

Alumni offices:
alumni@sjca.edu
alumni@sjcsf.edu

Facebook:
facebook.com/stjohnscollege

Rite of Spring

BY GREGORY SHOOK

Grey skies and chilly temperatures couldn't dampen the Johnnies' spirits as they gathered on April 28 in and around the Great Hall to celebrate the 30th annual St. John's-U.S. Naval Academy Croquet Match—nor did the event's new ground rules quash the convivial atmosphere. In fact, for many alumni, the highly cherished rite of spring signaled a return to form. The class of 1984 led the charge, providing quintessential Johnnie enthusiasm throughout the day.



Per tradition, honored member(s) of the St. John's community struck the opening shot. This year, Claiborne Booker (A84) and Adrian Trevisan (A84)—who received the new “Prime Mover” award—swung the mallet in unison. The Johnnies swept the Mids 5-0, racking up 25 victories out of 30 matches. Spectators donned outrageous, vintage-inspired attire, with a few new twists. Ornate, wide-brimmed hats like those seen topping the Duchess of Cambridge were en vogue. And young alumni donned fancy footwear and filled the air with the robust aroma of cigars. The St. John's school song, “St. John's Forever,”

even got a makeover. However, the most conspicuous bend on tradition was the sighting of an Elvis impersonator—by all counts, a first.

Unchanged was the fact that, for alumni, the annual match is as much about catching up with old friends and reconnecting to the college as it is about the competition. “Croquet has evolved into our annual spring reunion,” says Leo Pickens (A78), director of Alumni Relations on the Annapolis campus. This is certainly true for a devoted group of more than a dozen alumni from the class of 1984. “I've attended 27 of the last 30

matches,” says John Ertle (A84), the pioneer croquet team's Imperial Wicket. Sporting a neon Hawaiian-print hat and ubiquitous “Beat Navy” button, Ertle says that all year he looks forward to attending the event along with his wife, Kathy Ertle (A84), and their two sons. An admirer of tradition, Ertle points out, “This is the same hat that I wore during the first croquet match.” He adds, “Even today's weather is just like it was then.”

Huddled around the front steps of the Barr-Buchanan Center, spectators anticipated one of the match's most revered traditions—the unveiling of the Johnnie team's uniforms. And the Johnnies did not disappoint. Bursting through the doors to a cheering crowd, the players donned replica St. John's Public Safety Officer's uniforms, complete with functioning walkie-talkies, mirrored shades, and novelty mustaches. It was a playful spoof on the new ground rules, for which the Imperial Wicket and team showed tremendous support. “It's important to keep it fun,” says Johnnie Fleming (A12), the team's Imperial Wicket and the fifth in his family to graduate from St. John's.

Fleming refers to both the competition and the fact that the croquet match has grown from a purely St. John's event to one that includes the wider community; hence the college's new policies restricting outside alcohol and other changes. “We want croquet to be something that we can all enjoy and that reflects well on our community,” says Pickens. Fleming echoes this desire; he penned an editorial in *The Gadfly* weeks before the match to make his point. “We've opened our campus to the public and it certainly would be a bummer if the [wider community members] who come were to ruin it for the people already here.”

After 30 years of croquet in Annapolis, the pageantry and spirit remain strong, if somewhat evolved. As Fleming notes, “[Johnnies] have built it, and people just keep coming, and it is excellent.” ☐

Ornate, wide-brimmed hats like those seen topping the Duchess of Cambridge were en vogue. And young alumni donned fancy footwear and filled the air with the robust aroma of cigars.



CLOCKWISE (FROM TOP):

Spectator Susanna Herrick shows off her wide-brimmed hat; Patrick E. McDowell (A01) and his wife, Citlali, in festive attire; Imperial Wickets Johnnie Fleming (A12) and John Ertle (A84, the original Imperial Wicket); Annapolis President Chris Nelson (SF70), Claiborne Booker (A84), Adrian Trevisan (A84); Long-time attendees Carolyn Smith, William Henley, and Jane Taylor.

View video by Domenic D'Andrea (A15) and more photos at facebook.com/stjohnscollege.



St. John's Forever

New lyrics by Charles Branan (A13)
Arranged by John Bonn

*True love of wisdom
is sheltered in her halls.
Seekers of virtue
will answer to her call.
Books and a balance
are all the tools we need.
St. John's forever!
She will make us free.*

Charles David Branan (A13) won the Trevisan-Booker Prize for penning new lyrics to the school song, "St. John's Forever." In a nod to the college's origins as the King William's School, founded in 1696, he was awarded a cash prize of \$1,696. A music aficionado from Sandersville, Georgia, Branan is a member of the St. John's Madrigal Choir, a group inspired by Renaissance polyphony. "Music is absolutely crucial to the Program," says Branan. "It has influenced everything we study as well as the authors we read." John Bonn, father of Tommy Bonn (A13) and winner for the song's new four-part a cappella vocal arrangement, values music in a liberal arts education and says, "Music pushes the mind and encourages abstract thought."

Long-time friends Adrian Trevisan (A84) and Claiborne Booker (A84) created the contest to update the college's original anthem, "St. John's March." The new song will be sung each year at croquet.



Classic Cellar

Nestled in the basement of Humphreys Hall, the College Bookstore, with its centuries-old brick walls, eight-foot ceilings, and walls of books, remains as much a haven for Annapolis Johnnies today as it was in this circa-1974 photo. But where have those couches gone? As part of the first building added to the college, the Bookstore has endured myriad changes, including from dormitory to military hospital and morgue for Union soldiers during the Civil War. Even the couches, ashtrays, and chess boards for

Johnnies who play games changed; they found their way into the Coffee Shop in McDowell, to make way for expanded shelf space. When this photo was taken, the Bookstore housed approximately 12,000 titles. In 1998, Robin Dunn, manager for the past 15 years, ushered in one of the Bookstore's most significant changes to date: a computerized system to track inventory, which has grown to include nearly 45,000 books and more than 21,000 different titles. ☐

EIDOS

Eidos is a section of the magazine that showcases alumni who are accomplished in the visual arts. Please send us a link to your portfolio and an artist's statement for consideration in future issues of *The College*.



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