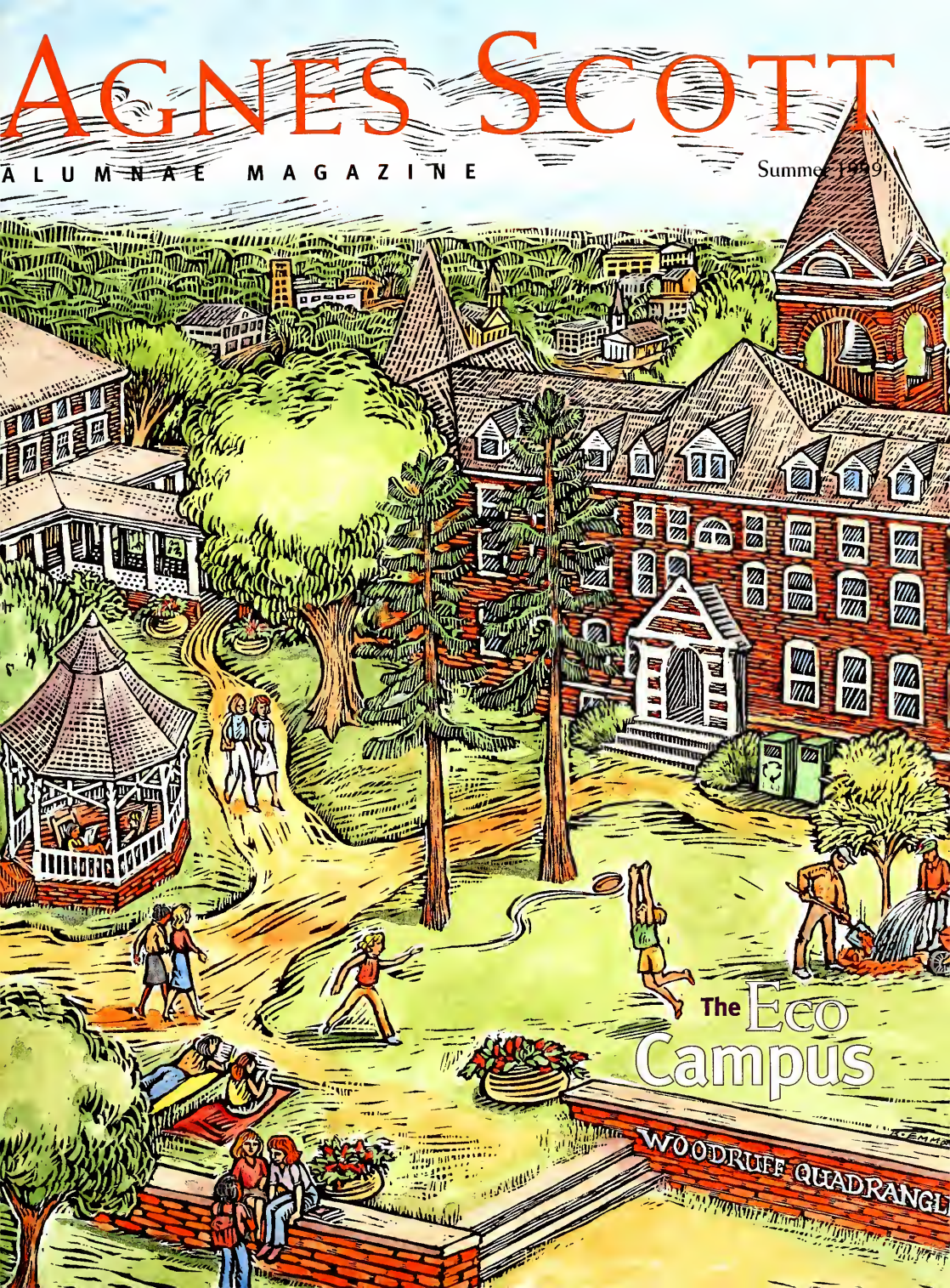
AGNES SCOTT

ALUMNAE MAGAZINE

Summer 1999



EDITOR'S NOTE

The campus is swirling with change: Strategic Directions *and the* Master Plan *have set us on course, and we ride the the waves into the next millennium.*

Taped on the corner of my computer monitor is a copy of one of those corporate looking flowcharts with the heading "Managing Change." Little boxes containing the words "Vision + Skills + Incentives + Resources + Action plans" parade across the width of the paper. These crucial components "add up to" well-managed "Change." As the chart illustrates, if one of the components is missing, the end result is quite different. If you have "Vision + Skills + Incentives + Resources" but no "Action plans," the result is "False Starts." If you have "Skills + Incentives + Resources + Action plans" but no "Vision," the result is "Confusion."

I need this chart. I need it in the same way that I need my morning Creed taped on my bathroom mirror. These daily reassurances that grander plans are in motion are comforting.

The grander plan for Agnes Scott, set out in our *Strategic Directions* (see ASAM, Spring 1997) and *Master Plan* (see ASAM Summer 1998) has accelerated all activity on campus these days. Offices are moving, new faculty and staff are coming on board, buildings are going up and coming down, renovations are under way. Things are changing so fast that it's a challenge to keep up with where people's offices are.

Development has moved into the Rebekah Conference Room, Public Safety has moved to the old Development house, Publications and Public Relations have moved into the old Public Safety office, Student Activities has moved into Winship Lobby and the Library is now located in a temporary building in the Rebekah parking lot. Couriers are dizzy by the time they make the rounds on campus.

When the hustle-bustle gets a bit dizzying for me, I try to stop and focus on a fixed object, something that remains constant, like the Main tower. In this pause, I'm allowed to recall our grander plan and realize that all our daily activity is driven by it. We are focused on tenents of the plan: academic excellence, student achievement, institutional growth, institutional support, community leadership and physical modernization all detailed in Strategic Directions. Crucial administrative services are being provided and the primary endeavor, teaching and learning, goes on uninterrupted. I am reminded that not only is there a plan but the plan is working.

President Mary Brown Bullock '66 offers an update on the College's plan, its ambitious growth and building initiatives, in a special section in this edition, "A Report from the President."

Our cover story, "Beauty and Balance on the Eco-Campus," page ", focuses on the national environmental work of alumna Julian Kenny '89 and Agnes Scott's own environmental efforts—the organic initiatives as well as the strategic efforts that have "sprouted" from the *Master Landscape Plan*.

"Changing Immigration Law" (page 10) shows how the efforts of attorney Layli Miller Bashir '93 helped a young Togo woman avoid the brutal ritual of female genital mutilation and ultimately changed immigration law.

In "Mama Drama" (page 20), Anthropology Associate Professor Martha Rees traces the origins of motherhood, and in "Our Love the French" (page 15), French Assistant Professor Julia De Pree enlightens us on the Franco-American love-hate relationship.

In Lifestyles (page 23), we'll offer a look at how B.I. Freeman's '66 volunteer work helped build the $47.6 million Arizona Science Center, and in the On Campus department (page 2), you will meet renowned religion ethicist Dennis P. McCann, the new Alston Professor of Bible and Religion.

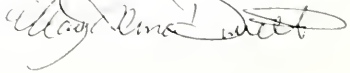


ILLUSTRATION BY LAURA BRANDON

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ON CAMPUS

A major in Women's Studies, a new center to enhance writing and speaking skills, increasing faith commitments and religious diversity on campus are highlighted.

WOMEN'S STUDIES

Agnes Scott's latest major addition is Women's Studies. Although a self-designed option has been available for years, Women's Studies is now a full-fledged major and Elizabeth Hackett, assistant professor, is the first full-time tenure-track faculty member.

ILLUSTRATION BY BARBARA EMMONS

Designed by the Women's Studies Advisory Committee, the major consists of courses that cover the breadth of the College's curriculum, including requirements in social and natural sciences, art and literature, and historical and philosophical perspectives, and emphasizes global diversity and learning through internships and independent research.

Gail Cabisius, associate professor of Classical Languages and Literatures and a former director the Women's Studies program, feels that the major is the natural product of the program's evolution at Agnes Scott. The experience of helping students self-design their majors, as well as surveying other colleges' Women's Studies programs, has been especially valuable in deciding the composition of the major. "It gives it a certain legitimacy as an academic subject that it didn't have before."

As at other colleges, Agnes Scott's Women's Studies program has been built gradually, as faculty in other areas added courses that focused on women, such as women's history. Today, the program consists of core courses in the theory of women's studies and a large number of cross-listed courses in many disciplines.

Hackett, who begins her work as a faculty member at Agnes Scott this fall, is broadly trained in feminist theory and women and the law. She comes to ASC from the University of Michigan, where she has served as visiting assistant professor of Women's Studies. She received her master's and doctorate in Philosophy from the University of Pennsylvania and completed her undergraduate study in English and Philosophy at the University of Notre Dame.

—*Jennifer Odom '98*

WRITING AND SPEAKING CENTER

Writing and speaking skills are the two most sought-after skills in the workplace or in graduate school applications," says Christine Cozzens, associate professor of English and director of the Center for Writing and Speaking, which includes two peer tutoring programs, the Writing Center and the Speaking Center.

As the center expands to serve students' needs, preparation for the "real world" is one of many motivations propelling the center to its next stage of development. As part of Agnes Scott's Master Plan, the renovation of McCain Library will include a 24-hour area for the Center for Writing and Speaking. This location increases visibility and accessibility.

The physical unification of the two centers from separate sites in Buttrick Hall also emphasizes their joint underlying concern for the development of the broad spectrum of students' communication skills.

"Last year we conducted more than 900 one-on-one writing conferences," says Cozzens. That trend is likely to continue.

The Writing Center is testing expansion through two new writing programs:

- the Partners Program matches a student with special writing needs with a peer tutor for weekly meetings throughout the semester; and
- the Course Tutoring Program allows instructors to request a tutor for courses with an emphasis on writing. The writing coordinator, a position created this year and filled by Laura Brandon '98, handles

PHOTO BY MARILYN SURIANI

The Writing and Speaking Center promises to enhance students' skills.

daily tasks around the center in addition to tutoring. "Tutors talk about how much they learn from helping other students, from observing how others think about writing."

In her essay "Write for Your Life," Cozzens highlights the importance of written communication skills after college. "A job letter or graduate school application that includes strong evidence of writing ability — both in what it says and in how it is written — will stand out above the flood of competent but lackluster correspondence that employers and admission committees see daily."

Teaching students how to "stand out" is a key concern for the Speaking Center. Oral communication skill is first on a list of top factors considered by employers when hiring college graduates, notes Veronica Henson-Phillips, new coordinator of the Speaking Center.

"One of my favorite sayings is, 'You never get a second chance to make a first impression.' As soon as you open your mouth, you are making a statement about your abilities."

Henson-Phillips came to Agnes Scott with 15 years experience teaching public speaking, voice and diction. Her clients have included actors, professional athletes and business professionals. She notes that many students focus on professional dress and a well-polished résumé for an interview, but overlook the crucial skill of oral presentation. "You may be brilliant, but if you cannot express yourself in an interview, that intelligence will not come through to a prospective employer."

"Agnes Scott has a reputation," says Cozzens. "Students report to me all the time that when prospective employers notice they attended Agnes Scott, they see that as evidence that the student can write well." Soon the tradition of speaking will follow suit. The Center for Writing and Speaking is helping greater numbers of students build effective communication skills for college and the world beyond.

—Jill Russell '98

RELIGIOUS DIVERSITY

As the picture of student life takes on deeper, richer and more complex dimensions, so does religious life at Agnes Scott. Evidence of the College's growing diversity emerges in the most subtle ways. Witness, for instance, the quiet presence of the Koran, alongside the Bible and the *Presbyterian Hymnal* on a pew in Thatcher Chapel. The notion that the sacred texts of both Christian and Muslim can exist peaceably in a common space serves as a metaphor for the sort of tolerance and understanding that can transform both the campus and a larger community.

While the overwhelming majority of students identify themselves as Christian, a number identify with other religions and many more indicate either no religious affiliation or did not answer the survey question.

Of the 52 percent of the first-year class that responded, 84 percent classified themselves as Christian, with Baptist, Roman Catholic, Presbyterian, Methodist and Episcopal as the denominations with the greatest representation. Each of these denominations has a student fellowship group on campus and representation on the Religious Life Council, the group that plans campus-wide religious activities. In addition, "New Life," a nondenominational Christian fellowship affiliated with Campus Crusade, has a chapter on campus.

Six percent of the first-year students are Baha'i, Buddhist, Jewish, Muslim or Taoist. A Muslim stu-

ILLUSTRATIONS BY BARBARA EMMONS

dent association was formed this year, providing Muslim students a supportive place to examine their religious identity. Agnes Scott's association with Atlanta YAD, the Jewish Young Adult Agency, remains strong. Jewish students find support and community in this group, which meets on Emory's campus. Agnes Scott also works to create programs that support Jewish students and educate the rest of the community to Jewish tradition.

During the spring semester, students formed a "Spiritual Awareness Association" to promote awareness of alternative religions on campus and to create a safe community for those who are finding a name for their own beliefs.

The mission of the Chaplain's office is to provide campus worship opportunities for Christian students, to encourage all students to grow in their respective faiths, and to educate the Agnes Scott community on various religious traditions.

The Office of the Chaplain works with the Religious Life Council, a group of 10 students representing various faith traditions, in planning chapel services for students, faculty and staff. Planning these student-led services encourages students to think theologically as they decide on worship, prayers and hymns. Often, the council invites members of the faculty and staff to speak on topics such as, "How does

MCCANN APPOINTMENT

Dennis P. McCann, one of the most influential figures in religious and business ethics in the United States, joins Agnes Scott this fall as the Wallace M. Alston Professor of Bible and Religion.

"I am excited about this appointment because of his range of interests, from Reinhold Niebuhr, to his work with both Protestant and Catholic theologies and to his interest in both Asian and western ethical systems," says President Mary Brown Bullock '66.

McCann comes to Agnes Scott from DePaul University where he serves as chair of the religious studies department; he has also served as senior fellow at the Center for University Studies and co-director of the Center for the Study of Values in Modern Society.

McCann will continue as executive director of the Society of Christian Ethics, bringing with him the prestigious *Annual of the Society of Christian Ethics*. Other journals to which he has contributed are *The Review of Religion and Theology*, *The Christian Century*, *Commonweal* and the *Journal of the American Academy of Religion*.

Widely published, McCann has a forthcoming book: *Catholic Social Thought in the Third Millennium*. One of his first works, *Christian Realism and Liberation Theology* (1981) is considered a classic. Theologians at the apex of religious studies praise this respected volume: James Luther Adams, professor emeritus, Christian ethics, Harvard University Divinity School notes "The substantial, exciting book brings about a confrontation high on the agenda of Christian social ethics: it represents a marked advance in the discussion of the present relevance and inadequacy of Christian realism in relation to the promise and limitations of liberation theology."

McCann received his Ph.D. from the University of Chicago Divinity School. He studied at the Gregorian University in Rome, Italy and St. Charles Borromeo Seminary, Columbus, Ohio.

His professional activities and honors include a visiting fellowship at the Center for Applied Ethics at Hong Kong Baptist University as well as service on the editorial board of the Journal of Religious Ethics.

—*Dolly Purvis '50*

your faith influence your work at Agnes Scott?" and "What are you thankful for?" illustrating the relevance of faith to one's study or work.

The Office of the Chaplain and the Religious Life Council serve an important educational function by helping students learn more about their own cultural and religious traditions as well as those of their peers and by exploring the connection between faith and learning. By hosting educational forums during the year, the chaplain and the council encourage students to take a new look at their studies through the lens of faith. In addition, the College Committee on Faith and Learning coordinates the annual James Ross McCain Faith and Learning Lectures, featuring major religious thinkers, such as Elaine Pagels, professor at Princeton University, and Melissa Faye Greene, local author and journalist.

Religious life at Agnes Scott is strong and varied, and continues to illustrate the College's commitment to its Presbyterian heritage, as well as its growing religious diversity.

—The Rev. Libby Inman, Interim Julia Thompson Smith Chaplain

THE STATUS OF WOMEN IN ACADEME

(Editor's Note: Martine "Tina" Brownley '69, Goodrich C. White Professor of English at Emory University, was among the panelists who participated in the symposium, "Women: The Story of Our Century," held during Alumnae Weekend. Following are her comments presented during the session.)

I took as my part of this panel to assess the status of women teachers of the humanities in our colleges and universities today, with just a gesture toward the future. I'll start earlier in our century, 1928 to be exact, with Virginia Woolf.

Woolf is describing her lunch at one of the all-male Oxbridge colleges. The meal begins with sole drenched in "the whitest cream"; it continues with partridges "with all there in a retinue of sauces and salads," a succulent roast and sprouts "foliated as rosebuds." Wineglasses, continually refilled, alternately "flush yellow and flush crimson." The meal ends with a dessert Woolf describes as "a confection which rose all sugar from the waves."

This magnificent repast lasts well into the afternoon, but ultimately Woolf joins some friends at one of the Oxbridge women's colleges for dinner. When she reviews the women's menu, it is clear she was fortunate to have eaten well at lunch. Dinner, as Woolf describes it, begins with "a plain gravy soup." Stringy beef and yellowed sprouts follow and "[t]he water jug was liberally passed around." Finally, for dessert, there are prunes with some custard. Woolf comments that "There are people whose charity embraces even the prune"—but she is clearly not one of these people.

Two meals, then, juxtaposed in Woolf's inimitable way, suggest the vast social, fiscal and discursive spaces that separate male and female academics at the beginning of this century.

Today, at the end of this century, women are no longer segregated among the prunes. In 1995, 26 percent of tenured faculty members in U.S. colleges and universities were women. Now, 26 percent isn't really overwhelming, and it gets even more underwhelming when you take into account that in 1975, when the push to put women on college faculties really began, the percentage was 18 percent. That's 20 years to jump 8 percent, or four-tenths of one percent a year.

Despite these figures, my own assessment of women's prospects in the humanities is quite positive. I think that relatively soon, the humanities in our colleges and universities will be taught predominantly by women. Maybe not in my lifetime, but certainly in the generation after. There are two reasons I think women are going to take over the humanities; one of them is positive, one of them is positively sobering.

The positive reason is the huge numbers of women now entering the professoriate. In 1995, 43 percent of the faculty on tenure-track lines were women. Now, all those 43 percent are not going to make it, but I think enough will get through the system to finally tip the scale toward women in the humanities.

The second reason I think women will dominate the humanities, the less pleasing one, is the marginal state of the humanities today. Two Harvard professors recently described what they call the massive U.S. "disinvestment in the humanities." They termed it "the

PHOTO BY GARY MEEK

Tina Brownley says women will dominate the humanities in colleges and universities.

dehumanization of higher education." They had all statistics to back up their contentions: a steep decline in the number of college majors in the humanities; shrinking humanities graduate programs; significantly lower professorial salaries for humanists along with higher teaching loads; falling standardized test scores for humanities subjects; and cutbacks in humanities requirements both for college entrance and for graduation, particularly in the languages.

The conclusion of these authors was stark: "Since the late 1960s, the humanities have been neglected, downgraded and forced to retrench at the same time that other areas of higher education are growing in numbers, wealth and influence." In a culture driven by economics, technology and professional specialization, the humanities are more and more seen as "frills," or as "women's work."

It's pretty hard to determine cause and effect for these two factors, the decline in the humanities and the increasing number of women in the humanities. It's unclear whether the humanities were in decline and therefore women were let into them because nobody cared, or whether the increasing number of women contributed directly to the decline.

I raise these questions because we've got numerous studies that show what happens when women enter a field in any significant numbers. Researchers have proved beyond the slightest doubt that any area of endeavor dominated by women will lose substantial prestige and will have salaries fall. You see this in accounting, in nursing, in certain medical specialties, in what used to be called clerks and are now called secretaries. The "feminization" of any field equals declining prestige and lower pay.

Significantly, it doesn't take many women in a certain area before that area begins to be perceived as feminized.

For example, in 1990, John Silber, president of Boston University, fumed to *The Washington Post* that his English department was a "damn matriarchy." His English department, this "damn matriarchy," was 20 people of whom six were women—30 percent. The fact is that even without a majority female professorial presence, the humanities today are increasingly considered "feminized."

So the good news is that women will soon dominate the humanities. The bad news is that they're going to do so because nobody else wants to be there.

This "ghetto effect" is one of the major reasons why women will never be able to "have it all" under prevailing conditions-as long as current social and political structures hold that anything women attain, or even look like they may eventually attain, is immediately devalued or marginalized.

In this situation, the role of a college like Agnes Scott, with its long-standing commitment to both women and liberal arts, should be crucial. The college and her alumnae need to stand against ongoing contemporary attempts to denigrate both women and the humanities by yoking them negatively together. If we don't do this, the alternative is already clear.

The authors of the article on the decline in the humanities point out that the fields that have fared best in American education in the past 30 years are "fields that study money, receive external money, or are associated ... with monetary rewards." Money has many powers, but one power few would claim for it is what Stephen Spender calls "the transforming power of art which, if it cannot save society, can perhaps redeem inner life." Well taught and well studied by enough people who care, and with understanding, the humanities can redeem both.

Without our vigorous support, not too far into the millennium, women and the humanities are going to be back with the prunes. And even if one's chanty does embrace the prune, both women and the humanities deserve better.

THE BEAUTY AND BALANCE OF THE ECO-CAMPUS

Julian Keniry '89 is working to make campuses greener.

By Mary Alma Durrett and Sue Clites

ILLUSTRATION BY BARBARA EMMONS

A colorful line of kitchenware dotted the windowsills of the Wallace M. Alston Campus Center this past semester. Plates, cups and metal cutlery decorated the lower Alston space, which doubled as the cafeteria while Evans Dining Hall underwent renovation and expansion. To the outsider, these may have appeared to be only clutter, but to the Agnes Scott family they were a daily testament to the students' commitment to the environment, to keeping their share of cardboard plates and plastic utensils (used in the interim dining facility) out of the burgeoning national waste stream.

These windowsill decorations would give Julian Keniry '89 cause to smile.

As manager of the National Wildlife Federation's (NWF) Campus Ecology Program and author of *Ecodemia: Campus Environmental Stewardship at the Turn of the 21st Century*, Keniry encourages just these sorts of initiatives on college and university campuses through her work with the five NWF field offices (Atlanta, Portland, Ore., Ann Arbor, Mich., Montpelier, Vt., and Washington, D.C.).

Applying an environmental philosophy developed at Agnes Scott, Keniry is shaping awareness and sparking interest in ecology and conservation on campuses nationwide. Her primary, driving question has remained the same since she was awakened to environmental causes as a student: "How can I most strategically move things along the path toward sustainability?" Through the NWF network, she is answering that question by teaching today's college students how to address ecological issues on a local level, which may, on a national or international level, seem too daunting to tackle.

"Everything I was exposed to at Agnes Scott led to what I'm doing now," says Keniry, who was among the student founders of a now defunct campus-based environmental group, Gaia. She studied deforestation, biodiversity and soil erosion through the writings of scientists such as James Lovelock, father of the national Gaia movement, and the teachings of former ASC professors Ed Johnson and David Orr.

"It was probably Dr. Orr who influenced and inspired me with a simple question: 'Have you thought about the resource flows on the campus?' " Keniry recalls. That single question triggered a lifetime of inquiry and launched her career as an earthkeeper.

While Orr sparked Keniry's interest, Patrick Kessler, director of the Georgia Environmental Project, gave her a healthy shove toward the National Wildlife Federation. The summer after she graduated from Agnes Scott, while working as a typist at a law firm, Keniry received a call from Kessler saying, "If you're not interested in working as a campus outreach organizer for the National Wildlife Federation, you'd better call them up, because I forwarded your resume and cover letter to them."

She pursued it, got the job and began working with campus programs, but Keniry quickly realized that students didn't have a great interest in global warming, primarily because it is a "huge issue that's so hard to put in terms of a local level," she says. "The greening of the campus: that's where their interest was. So we changed our name to Campus Ecology and changed our mission from curbing global warming to greening college campuses."

While the Campus Ecology Program (CEP) has served mainly as a clearinghouse of information about sustainability on the college campus — including waste reduction, landscaping, composting, energy and fund raising, distributing a conservation directory of NWF projects — today the program is maturing.

"The organization is now focusing more on environmental management, on a system to get campuses up that curve beyond single projects to developing goals and objectives that cover all operational areas and all disciplines on the academic side and then community issues as well," Keniry says. She envisions a day when environmental policy becomes part of campuses' overall strategic plans.

PHOTO BY KATHRYN KOLB

Julian Keniry '89 lives in a manner that she can "leave the earth feeling like I lived lightly, humanely, compassionately."

At Agnes Scott that day has arrived.

The College's many environmental initiatives are being drawn into focus these days as Agnes Scott implements the first phase of a Landscape Master Plan drafted by the award-winning national landscape architecture firm of Carol Johnson Associates Inc. of Cambridge, Mass. The Landscape Master Plan, an outgrowth of the College's comprehensive Master Plan initiated in 1997, will reinforce and extend the landscape character of Agnes Scott by organizing and enhancing the elements that make the campus distinctive and memorable.

Recommendations in the Landscape Master Plan include, among other things, developing a storm water management system to better direct water flow, irrigate the campus and reduce soil erosion, a tree management program that will ensure the health and maintenance of the College's signature tree canopy, and an on-campus composting program for wood chips and leaves to provide mulching for campus greenery.

These new efforts reinforce the existing campus ecological efforts under way for a decade. The legacy of ASC Gaia founders such as Keniry continues to be felt today through the College's campus-wide recycling programs. Collection bins positioned throughout campus buildings facilitate the recycling of approximately 364 cubic yards of paper and cardboard — that's approximately 26 tons annually. Also 14 cubic yards of aluminum and 3.5 cubic yards of glass are averted annually from the waste stream.

In addition to the traditional consumables, the College recycles between 250 and 350 gallons of used oil from vehicles, lawnmowers and refrigeration units each year, plus an additional 660 gallons of oil this year from the electric transformers which were drained and converted to argon gas use.

Strides are being made as well to systematically switch to using more recycled materials. When the College's new graphic identity was launched last year, the entire stationery order was printed on recycled lines of paper as are all editions of *Agnes Scott Alumnae Magazine* and *Main Events*.

As impressive as these efforts may be, the most significant energy conservation initiatives on campus come through the use of a sophisticated energy management program with a central monitoring system that tracks and controls lights, air conditioning, heat and hot water. The Automated Logic system, installed in all campus buildings in 1989,

employs Georgia Power Company's Real Time Pricing (RTP) structure, which allows Agnes Scott to maintain a predictable daily kilowatt usage. The monitor of the campus system, Mechanical Supervisor Raymond Stelmachers, checks the daily kilowatt pricing online and signals the system to reduce energy use in low traffic areas to ensure that the "kilowatt medium" is not exceeded. For example, during the day, when students are attending classes, the system might be instructed to reduce energy use in residence halls.

In the past two years the College has begun to convert its fleet vehicles from the gas-consuming models to electric-powered units (see "Charged and Ready," p. 11). And future environmental initiatives will likely be borne out in the work of the newly formed Environmental Action Committee, a group of faculty, staff and students spearheaded by faculty members and supported by the College's administration.

Efforts such as these produce the measurable results that Keniry outlines in her book *Ecodemia* and defines as successful in the way that writer Henry David Thoreau articulated personal success more than a century ago, ". . . to leave the earth feeling like I lived lightly, humanely, compassionately."

Charged and Ready for the Next Century

Agnes Scott has stepped out as a leader in replacing fleet vehicles with cleaner, alternative fuel models. By the end of the summer, two electric vehicles will be in the campus fleet of 22, additions that follow a successful test of an electric-powered maintenance truck provided through a Georgia Power Company pilot program.

Rus Drew, director of Public Safety, whose area handles law enforcement, including federal and state environmental laws, believes ASC's proactive approach to fleet conversion, which began in 1996, has prepared the institution to deal with ever-strengthening environmental laws.

Currently, the Clean Air Act of 1990 and Energy Policy Act of 1992, as well as Georgia's Clean Fueled Fleet Program (GCFFP), are driving the move toward cleaner alternative-fueled vehicles.

The GCFFP requires qualifying fleets operating in the Atlanta metropolitan area to acquire increasing percentages of clean-fueled vehicles. Beginning with 1999 models, 30 percent of fleets must consist of government certified clean-fueled vehicles. This acquisition percentage grows to 50 percent in the year 2000 and to 70 percent in 2001 and beyond.

The tester electric vehicle (EV), a Chevrolet S-10, has been on loan to Agnes Scott since December 1997 from Georgia Power Company, electric service provider and energy consultant to the College. This summer, ASC will purchase one truck and have another on loan from Georgia Power.

PHOTO BY SUE CLITES

Raymond Stelmachers, ASC mechanical supervisor, tested the electric Chevy S-10 against a propane model and gave the electric truck the thumbs up.

"Georgia Power is providing our customers who are impacted by federal and state legislation an opportunity to evaluate electric vehicles in their daily operation prior to making a purchase decision," says Charles Scurry, Georgia Power account executive for Agnes Scott. "Due to the high cost of today's electric vehicles (the loaned model is valued at $33,300), few if any fleet managers would risk selecting this technology without first proving to themselves that EVs will work in their daily operation."

Although the electric test model was driven an average of three miles a day, the truck could hold a charge for up to 35 miles. It also had the same power as the gas-powered S-10s and hauled virtually the same weight (only approximately 100 pounds less than the gas model).

Raymond Stelmachers, mechanical supervisor, notes, "The EV has no gearbox, no differential, no universal joints, crank case or gas tank. Keeping the truck charged is virtually the only maintenance. For most purposes, I would rather have the electric truck," he says. "It seems to have enough power. For the mission of the College, it's perfect." —*Sue Clites*

Changing Immigrati

Layli Miller Bashir '93 fought the U.S. Immigration and Naturalization Service in the dramatic case of a refugee woman facing mutilation at home. And won.

By Karen Hill
Photos by Marilyn Suriani

N LAW

"My faith has the analogy of civilization being like a bird—man is one wing, woman is the other wing. Unless both wings are equally strong, humanity won't fly, or soar to its highest potential."

Not yet 30 years old, Layli Miller Bashir '93 has already made a mark on the world, effecting change in immigration law. Some may know Bashir as a classmate or as the recipient of the Outstanding Young Alumna Award for 1998. Others may have read about a court case that she spearheaded which brought the provocative subject of female genital mutilation (FGM) through the media into many American homes.

Until Bashir got involved in the plight of an African teenager, the threat of genital mutilation wasn't considered a sufficient reason to be granted refuge in the United States. But while a 23-year-old law student in Washington, D.C., Bashir took the case of Fauziya Kassindja, a 17-year-old Muslim woman from Togo who had fled this tribal practice.

Performed primarily in Africa and Asia, FGM is forced each year upon up to two million children, often as young as 4. They often receive no anesthetic before and no antibiotics after the torturous procedure, in which female relatives hold them down while an older woman cuts off their outer genitals with a dull blade.

Proponents of the ritual contend that the custom is designed to make sex less enjoyable; therefore, the girls will be more likely to remain virgins before marriage and faithful to their husbands after marriage. In fact, health experts say the custom, which has no basis in any religion, kills between 15 and 30 percent of its victims, with survivors often suffering side effects ranging from tetanus to infertility.

Although FGM has traditionally been practiced in Africa and Asia, as women from these cultures migrate to the United States, the procedure and the longstanding effects of it become a concern of American legal and medical communities.

Kassindja fled to the United States and requested asylum, but waited for a year and a half in various maximum-security prisons and Immigration and Naturalization Service detention facilities while her case wound its

Attorney Layli Miller Bashir '93 took on the formidable task of representing a young Togo woman who fled her country to avoid female genital mutilation.

way through the INS. A judge ordered that she be deported. But due in large part to the help Bashir garnered from members of Congress, other attorneys, reporters and celebrities, Kassindja's case gained national attention. Ultimately, the highest immigration tribunal decided she could stay in this country.

The decision that FGM is grounds for asylum made legal history; until then, there was no provision for gaining asylum for gender-specific persecution.

Kassindja and Bashir co-authored, *Do They Hear You When You Cry*, published by Delacorte Press in 1998. With her portion of the book earnings (approximately $40,000), Bashir established the Tahirih Justice Center

"It's not just a center for legal services—we're taking a more holistic approach. The momentum is propelling the center forward, and all of us are simply working on the obvious needs as they appear."

in northern Virginia near Washington.

"I saw an acute need for a center that could provide services for female refugees like Fauziya," Bashir explains. "It's not just a center for legal services—we're taking a more holistic approach. We have English tutors, volunteers to help these women find housing, food and jobs, and a medical-referral network of 17 physicians and expert witnesses. The momentum is propelling the center forward, and all of us are simply working on the obvious needs as they appear."

The center has two full-time staff members, one an attorney and the other a director of its medical, expert witness and social service programs. It has an active caseload of more than 50 cases and in its first year helped more than 165 women settle in the United States.

Fauziya Kassindja's story

Kassindja escaped mutilation as a child because her father abhorred it. But after his unexpected death, her aunt and uncle insisted upon it—and that she not return to boarding school, but become the fourth wife of an older man she barely knew. According to tribal custom, Kassindja's mother was powerless to intervene. But the mother gave all the money she had inherited from her husband to Kassindja's sister, who spirited Fauziya out of the country, first to Germany, then to the United States, where some relatives lived.

Upon arrival in this country, Kassindja asked for asylum. Like other refugees seeking asylum, she was treated as a prisoner in maximum-security prisons and INS detention facilities while her case languished for months.

Bashir became involved when she started a part-time job with the attorney who had been hired by Kassindja's cousin to handle her case.

She already had interest and some expertise in the subject. Bashir had learned about female genital mutilation while visiting relatives in west Africa. At Agnes Scott, and later at American University's law school, her interests lay in the international arena. She had written papers for law school about gender-based persecution and the criminalization of FGM.

Shortly after she began working as a law clerk for attorney Eric Bowman, he handed her a thin file. "See what you can do with this," he said, according to her account in *Do They Hear You When You Cry*.

Bashir began by contacting teachers and veteran lawyers with specialties in immigration law; several offered to help. She began contacting medical experts and anthropolo-

About Tahirih

The Tahirih Justice Center is named for a woman who was a renowned Middle Eastern poet and noted scholar of the *Qur'an* (Koran) in the mid-1800s.

Tahirih was an early member of the Baha'i faith, which grew from Islam. She became a champion of women's rights in Middle Eastern society. She traveled throughout Persia, stopping in towns and villages to meet with women and encourage them to reject oppression.

In 1848, Tahirih became the first woman in Middle Eastern history to publicly discard the symbol of the inequality of her gender, appearing before an assembly of men unveiled.

Tahirih, the mother of three, was put to death for her beliefs in 1852, when she was 36.

gists and started compiling statistics on female genital mutilation—difficult because authorities often don't want to acknowledge that it happens and victims often are too modest to discuss it. Next, she began contacting reporters, to try to convince them to write about the case.

Bowman allowed her to present the case. But it was for naught. The immigration judge said he simply didn't believe Kassindja's story and ordered her sent back to Togo.

Days after that decision, Bashir traveled to Beijing, where she was a delegate at the United Nation's Fourth World Conference on Women. Desperate, by her own account, Bashir cornered anyone who would listen to Kassindja's story. Two attorneys were sympathetic; they were the founders of Equality Now, an organization similar to Amnesty International but devoted to women.

Depressed and exhausted when she arrived, Bashir left the conference reinvigorated, armed with a new arsenal of helpers.

When Bashir returned home, Kassindja had given up, deciding that what awaited her in Togo was no worse than the nightmare she was already in. She wanted to see her mother and her sisters, so she asked to see an INS counselor to start the deportation process.

Then something dramatic happened. Kassindja dreamed that her dead father came to her prison cell and urged her to fight on. Other inmates begged her not to give up and her cousin told attorney Bowman to appeal, ignoring Kassindja's earlier instruction to the contrary.

A law professor introduced Bashir to his wife, a refugee-advocate lawyer who had never had a client deported and who had founded the International Human Rights Clinic. She agreed to take the case. Bashir enlisted the help of women in Congress: Sen. Pat Schroeder, Rep. Maxine Waters and Rep. Cynthia McKinney, who had taught at Agnes Scott when Bashir was a student.

Kassindja decided to fight.

Public relations experts with Equality Now began their work. Kassindja's name appeared in *The New York Times*; columnists with the *Times*, *The Boston Globe* and *The Washington Post* wrote about her. Twenty-six members of Congress sent a petition to Attorney General Janet Reno on Kassindja's behalf. There were radio interviews, including Voice of America. Authors Alice Walker and Gloria Steinem took up her cause.

When Kassindja again considered abandoning her efforts, a fellow detainee, a friend, forced her to see what awaited her if she went back home.

The people of my tribe are good people. But good people can do bad things. Tradition doesn't make something right. If the people of my tribe stood together and said, 'No, this is wrong, it has to stop,' oh, that would make me so proud.

In the prison shower room, she pressed

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Fauziya Kassindja *(above left)* and Bashir were on campus to introduce their book describing Kassindja's story.

Kassindja to look at her mutilated genitals, saying, "You don't know what you're going back to. Look."

There was nothing there. Nothing. She had no genitals. Just smooth flesh with a long scar running vertically between her legs where her genitals should have been. And a hole. A gaping hole where the urine and blood would pass through.

"You have to stay here too," she told Fauziya. "You know that now, don't you?"

She'd had children. She'd been cut and resewn before and after every birth. That's why she so desperately wanted to stay in America. If she went back to Africa, her daughters would be cut too. She wanted to protect them. "You have to stay here too," she told Fauziya. "You know that now, don't you?"

When *The New York Times* weighed in with a front-page story from a reporter who had gone to Togo and found out that Kassindja's story was true, the tide began to turn for her.

In just a few weeks—lightning fast compared to the progress to date of her case—she was released into the care of Bashir's in-laws, pending the outcome of her appeal.

The Board of Immigration Appeals heard Kassindja's case on May 2, 1996. On June 13, the board issued its decision: yes to asylum, 11 votes to one.

Now what?

Kassindja currently attends college in New York City. In four years she will be eligible for U.S. citizenship.

She is adjusting well, according to Bashir, but prefers to remain out of the limelight. She can never return to Togo; the man to whom she was promised has said he would reclaim her.

Her mother, who moved to Ghana to be with her own sister, came to visit in the United States last year, but has decided she prefers to make her home in Africa.

Kassindja writes in her book:

Layli [Bashir] talks about God's purpose. And even though I think I should never have had to suffer the way I did, it does seem that some good has come of it. The people of my tribe are good people. But good people can do bad things. Tradition doesn't make something right. If the people of my tribe stood together and said, 'No, this is wrong, it has to stop.' Oh, that would make me so proud.

PHOTO BY GARY MEEK

Bashir accepts the Outstanding Young Alumna Award during Alumnae Weekend 1998.

The American people need to know about what happened to me right here in America. The American people can stop the abuse and mistreatment of refugees like me. And they will, I think, if they know about it.

As for Bashir, after graduating from Agnes Scott she graduated magna cum laude from American University in 1996, with a law degree and master's degree in international relations. She is an associate at Arnold and Porter, one of Washington D.C.'s largest law firms, where she concentrates on international law. She chairs the board of directors of the Tahirih Justice Center and serves on the Baha'i National Committee for the Equality of Women and Men.

When Bashir accepted the Outstanding Young Alumna Award in 1998 she said her Baha'i faith drives her work on behalf of abused women.

"My faith has the analogy of civilization being like a bird—man is one wing, woman is the other wing. Unless both wings are equally strong, humanity won't fly, or soar to its highest potential. It's not about one being stronger than another, it's not about being the same—you can't put the right wing on the left side of the bird or the left wing on the right side and have the bird fly. It's built that way; it's good that way, but both sides have to be equally strong if the bird is going to fly."

Want to get involved?

Here's how to reach the Tahirih Center:
108 North Virginia Ave., Suite 100
Falls Church, VA 22046
Phone: (703) 237-4554
Fax: (703) 237-4574
e-mail: justice@tahirih.org.
Web page: www.tahirih.org

AGNES SCOTT COLLEGE

THE WORLD FOR WOMEN

A Report from the President

June 1999

Agnes Scott's focus on the landscape of the larger world encompasses formal and informal initiatives, including faculty-led Global Awareness and Global Connections study opportunities that allow students to experience firsthand such countries as Jordan (below).

Cover: *ASC President Mary Brown Bullock '66, the Rev. Perky Daniel '74 and classmates enjoy Alumnae Weekend 1999.*

TINA PIPPIN PHOTO/COVER PHOTO BY GARY MEEK

The World for Women

A Report from the President of Agnes Scott College

Arriving in Atlanta in 1995, a year before the 100th Olympics, I discovered a city, a higher education community, and a College in the process of transformation. I came to realize that Agnes Scott's greatest strategic advantages were its metropolitan location; membership in a vibrant university community; extraordinary financial, human and spiritual resources; and, most of all, an enduring tradition of academic excellence.

CAROLINE JOE PHOTO

Given such advantages the challenge for the future was to set our sights high. At my inauguration I said that we must prepare, as our founders did, for a new century, and that "we must grow, and we must build, and we must change," concluding, with a competitive nod to the Olympics, that "we are going for the gold."

During these past four years we have engaged in extensive planning, completing Strategic Directions, the Master Plan and the comprehensive Landscape Plan. The goals are straightforward: academic excellence, student achievement, institutional growth, institutional support, community leadership and physical modernization. None of these stand alone; they depend on each other.

Central to these plans for the 21st century is a firm conviction that a liberal arts education prepares women for the challenges and opportunities of a truly global world. Our adoption of a new logo with multi-colored linked Gothic arches within the infinity of a circle symbolizes that conviction. "The World for Women" is not an empty motto: it is who we are and where we are going.

Four years ago I asked, "Do you see what I see? Our Woodruff Quadrangle, a global commons." With students from more than 25 countries now in residence, that is physically becoming a reality. But we mean much more than international students and study abroad. By offering "The World for Women" Agnes Scott encourages students to become fluent across disciplines, across continents and across centuries. And, yes, believing in the old-fashioned concept of vocation, we also transpose those words: we are preparing women for the world, to serve the world.

I am pleased to share with you an update on implementing these plans for Agnes Scott College.

Mary Brown Bullock

Key Initiatives of Strategic Directions

- **Academic excellence**
- **Student achievement**
- **21st century curriculum**
- **Global learning**
- **Institutional growth**
- **Community leadership**
- **Physical transformation**

GARY MEEK PHOTO

CAROLINE JOE PHOTO

English Professor and Chair Chris Ames, who recently had a second book published, is involved in curriculum planning

Above: Seniors ring the bell in Main when they get a job or are accepted to graduate school

Academic Excellence

Faculty scholarship, student achievement remain the cornerstone.

Agnes Scott's tradition of academic excellence remains our top priority. The College ranks in the top 10 percent of American liberal arts colleges in the percentage of 1980-89 graduates receiving doctoral degrees between 1986-95. Since 1993, five of our students have been named Fulbright scholars and two Goldwater scholars. Numerous graduates (including three of the five Fulbright scholars) have been admitted to graduate schools such as Harvard, Duke, Cornell and Johns Hopkins.

The students are not alone in their scholarship; teaching professors also continue their research both domestically and abroad, including Catherine Scott, professor and chair of Political Science, who travels to South Africa this fall on a Fulbright. Linda Hodges, professor of Chemistry, is among the 28 Pew Scholars named this year by The Carnegie Academy for the Scholarship of Teaching and Learning. She will develop models for assessing student-centered, innovative educational strategies.

Professors remain accessible, innovative, collaborative and intellectually engaged; and students find working with them an inviting challenge. Collaborations range from work on U.S. Department of Agriculture-sponsored weed research with Phil Gibson, assistant professor of Biology, to interviews with women of Oaxaca, Mexico, as part of Associate Professor of Anthropology Martha Rees' research on the effects of migration on households, sponsored by the National Science Foundation.

STEWART COHEN PHOTO

Student and faculty collaboration are essential at Agnes Scott. Lilia Harvey, assistant professor, provides instruction in organic chemistry.

At a time when many colleges are cutting departments or faculty, we are enhancing key departments and recruiting top professors for new tenure-track positions. Dennis P. McCann, the newly appointed Wallace M. Alston Professor of Bible and Religion, is one of the most influential figures in religious ethics in the United States. Agnes Scott's first faculty member in Women's Studies, Elizabeth Hackett, is broadly trained in feminist theory and women and the law, having received her Ph.D. in philosophy from the University of Pennsylvania. She comes to us from the Women's Studies program at the University of Michigan, one of the finest in the country.

Key Initiatives

- **Faculty of the highest caliber**
- **Student-faculty collaborations**
- **Faculty development**
- **Tenure-track positions**

A Curriculum for the 21st Century

The College draws on its strategic location in metropolitan Atlanta and its international focus to develop innovative programs.

Global learning is as necessary for the 21st century as technological proficiency. Building on a pioneering Language-Across-the-Curriculum program, an interdisciplinary language initiative that has become a national model, and on international study experiences such as Global Awareness and Global Connections, Agnes Scott jump-started an expanded international focus.

Faculty members continue to develop programs that stress global awareness among students by actively seeking a cross-cultural exchange of ideas and perspectives. The dynamic exchange of ideas and perspectives continues beyond the boundaries of campus into Decatur, a revitalized community situated in one of the most diverse counties in the state, and in the international business and cultural center of Atlanta.

Small class sizes and low student-faculty ratios keep the classes intimate and focused on the needs of the individual student

The Atlanta Semester, a classroom and internship experience that focuses on women, leadership and social change, taps the multitude of resources available in the larger community and has influenced the entire curriculum. Students intern at non-profit locations such as the World Relief Refugee Resettlement Office, the Atlanta Hispanic Chamber of Commerce, and Catholic Social Services Migration and Refugee Services, and at such global corporations as CNN and The Coca-Cola Company. Since the Atlanta Semester was inaugurated in 1996, College internships have quadrupled.

The Kauffman Internship Program for Women Entrepreneurs, launched in 1998, allows students interested in business and management to intern with women entrepreneurs in Decatur and Atlanta. Students learn about fundraising at 7 Stages Theatre, advertising copywriting at Folio Z, or retail children's clothing sales at Lemonade, as one student from Shanghai did this year.

Emphasis on critical thinking and service literacy has driven a faculty-led review of the curriculum. Resulting new initiatives will prepare our students to think critically about the complex human, ethical and technological issues of the coming era. In 1999 the faculty approved new first-year student seminars, an additional science requirement and a social and cultural analysis requirement that will enhance traditional requirements.

Key Initiatives

- **Language-Across-the-Curriculum**
- **Global Awareness, Global Connections and Study Abroad**
- **Atlanta Semester**
- **Kauffman Internships**
- **New curriculum requirements**

The resources of The Carter Center afford students access to a variety of international speakers, including former First Lady Rosalynn Carter.
Below: *Ingrid Wiesbofer, professor of German, spearheaded the innovative Language-Across-the-Curriculum program at Agnes Scott. ASC serves as a hub institution and model for similar programs at Emory and Oglethorpe universities and at Spelman College.*

MARILYN SURIANI PHOTO

STEWART COHEN PHOTO

Institutional Growth

Top students, top professors are essential to our vision.

Agnes Scott's growth strategy combined with its academic traditions, location in Atlanta, and enviable resources position the institution as a leading national liberal arts college for women.

Our aggressive growth strategy includes increasing the number of current students to 1000, broadening geographical representation while maintaining a strong regional base, and increasing our selectivity. Greater numbers of applicants and subsequent rising SAT scores allow us to make admission decisions based on prospective students' unique combinations of skills, interests and leadership. To achieve our goals, we are increasing national recruitment, strengthening diversity, increasing national public relations and providing merit-based scholarships as well as need-based financial aid.

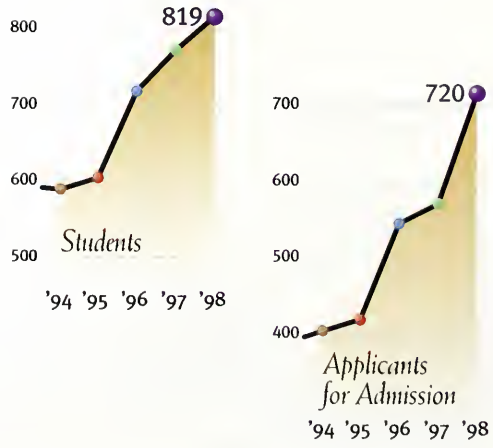
Our sustained enrollment of African Americans is approximately 15 percent for the past five years with a growing percentage of Asian American, Hispanic and international students. In 1995, students came from 33 states and nine foreign countries; in 1998, from 37 states and U.S. territories and 25 foreign countries.

Considerable faculty growth is necessary to maintain and strengthen the intellectual and academic life of the campus. Through a national recruiting effort, we have increased the faculty from 70 to 85 (and will have 15 additional faculty positions when the growth initiative is complete), with scholars who bring impressive credentials and significant research interests to the campus. After the growth plan is accomplished, the average class size will remain under 17.

Key Initiatives

- Increase enrollment to 1000
- Increase faculty
- Recruit applicants of high academic standing
- Enhance grants and scholarships
- Strengthen diversity

ASC's Enrollment



Enrollment of students from western states (some of whom are pictured below) has increased significantly since the region was identified as an important recruitment target in the institutional growth plan.

CAROLINE IDE PHOTO

The Building of Agnes Scott

An integrated approach to expansion and renovation will reshape the campus.

The dramatic growth in the student and faculty populations warrants new and improved facilities. In 1997, the College completed a comprehensive Master Plan for its campus and physical plant, and in 1999, a Landscape Master Plan.

These two projects provide an integrated approach to campus improvements for the next decade and build on the beautiful renovations to historic buildings completed during our Centennial Celebration in 1989.

While campus-wide technological advancements have enabled us to make computer accessibility a reality in every residence hall room, academic and community facilities remain in need of significant renovation, expansion and upgrading to bring both *Strategic Directions* and the Master Plan to fruition.

The College plans to open at least one new or renovated building each year from 1999 to 2002, beginning with the expansion of two centers of activity—Evans Dining Hall due to open in August 1999 and McCain Library in January 2001—as well as the construction of a new 58,000 square-foot Wallace M. Alston Campus Center, a model for 21st century college services, which will open in August 2000.

A major transformation of our science facilities will be completed in fall 2002. New and enhanced classrooms and up-to-date lab space will encourage and support student-faculty collaborations. Our ongoing commitment to faith and learning will be symbolized in a new chapel, and the landscape plan will enhance and preserve Agnes Scott's extraordinary natural resources.

Key Initiatives

- **Renovate, expand Evans Dining Hall**
- **Renovate, expand McCain Library**
- **Construct new Alston Campus Center**
- **Renovate, expand Campbell Hall**
- **Preserve, enhance natural resources**

The first of many buildings to be renovated and expanded as part of the College's Master Plan is Letitia Pate Evans Dining Hall, scheduled to be reopened in the fall of 1999.

CHRIS TIEGREEN PHOTO

This view of McCain Library from Alston Center shows the cloistered reading area and terrace. This and additions to the rear of the building will nearly double the library space.

Alumnae Accomplishments

Agnes Scott is known for the quality of its graduates.

The College's historic standing as well as its current growth course represents the culmination of a century of accomplishments by our alumnae. Alumnae contributions extend to all sectors of business and industry, public service, education, religion, medicine and law.

A glimpse at the close of the decade illustrates the gains of Agnes Scott women: in Florida, Katherine Harris '79 is sworn in as secretary of state; in Harare, Zimbabwe, Ashley Seaman '95 is elected to the Central Committee of the World Council of Churches; in Washington, D.C., Susan M. Phillips '67 steps down from seven years on the Board of Governors of the Federal Reserve to become dean of The George Washington University School of Business and Public Management; Burlette Carter '82 is named associate professor of Law at The George Washington University School of Law; and Esther Thomas Smith '61 is chosen "1997 Business Woman of the Year"; in South Carolina, Jean Hoefer Toal '65 is elected Chief Justice of the Supreme Court and Elizabeth "Libba" Goud Patterson '68 is appointed by Gov. James Hodges as the first woman director of the South Carolina Department of Social Services.

The national prominence of alumnae is mirrored in many communities. Agnes Scott graduates serve as city, community and family leaders, and in the many educational institutions where they are faculty and administrators.

Recent Alumnae Attainments

- Board of Governors of the Federal Reserve
- Florida Secretary of State
- Chief Justice, South Carolina Supreme Court
- Central Committee of the World Council of Churches

GARY MEEK PHOTO

Alumnae mirror the quality of the College. To help with our recent recruitment efforts, members of the Great Scott! Recruitment Board (left), as well as other groups and individuals, play a significantly active role

From novelists to economists, alumnae are generous in sharing their knowledge at various College events. Margaret Moses '64 (below at Alumnae Weekend) *practiced with prestigious law firms in New Jersey and was clinical director of the Women's Rights Project of the American Civil Liberties Union before teaching law as an assistant professor at Loyola University of Chicago School of Law.*

Agnes Scott Experience

The College will clarify and strengthen its identity as a leader in undergraduate liberal arts education.

At this critical juncture in our history, the challenge for Agnes Scott is to summon the resources and the creative energy to implement fully Strategic Directions, *to move into position as a leading national liberal arts institution.*

It is the task of Agnes Scott to achieve our own unique stature, our own special place in American higher education. The role begins at home, in Atlanta, a city which has emerged as one of the most respected centers for research and higher education in the United States. Within Atlanta, Agnes Scott complements its neighboring institutions. Across the Southeast, Agnes Scott represents the quintessential liberal arts college with its high-quality undergraduate teaching; small classes; broad exposure to the arts, sciences and humanities; continuing high enrollments in the humanities and foreign languages; attention to religion and community service; and vibrant residential community.

More is required as Agnes Scott builds on its strengths and begins to use resources to become something more: a model of undergraduate liberal arts education. By remaining student centered; taking advantage of our urban metropolis; focusing on diversity and community, women's issues, technology and globalization; addressing the educational needs of women of all ages and rewarding teacher-scholars, we will prepare women for leadership roles, locally, nationally and internationally.

Key Aspects of the ASC Experience

- Centered on students
- Focused on:
  - Urban resources
  - Geo-demographic diversity
  - Women's issues
  - Technology
  - Globalization
- Attuned to educational needs of women of all ages
- Acknowledging the work of teacher-scholars

MARILYN SURIANI PHOTO

Agnes Scott blends academics and experiences. Left: An African Dance and Drum Ensemble was formed by a visiting Kirk Scholar from Ghana

Strategic Directions

Affirmation and Commitment by the Board of Trustees

PAUL OBREGÓN PHOTO

The Board of Trustees of Agnes Scott College is committed to excellence in all dimensions of the mission of the College in order to prepare women for life and leadership in a global society.

Excellence at Agnes Scott is defined in terms of:

- the education of women
- a superior liberal arts education
- outstanding teaching and distinguished scholarship in the broadest sense
- a community of ethnic, international, religious and socioeconomic diversity
- a residential community with a culture of honor, trust, diversity and civility
- a community which fosters faith and learning as well as religious and inter-faith dialogue, hallmarks of the Presbyterian heritage of the College

To ensure an institution of the highest national standards, the Board is committed to:

- providing academic and residential facilities of distinction
- securing exceptional human and technological resources
- strengthening the global connections of the College
- reinforcing the ties of the College to both Atlanta and Decatur

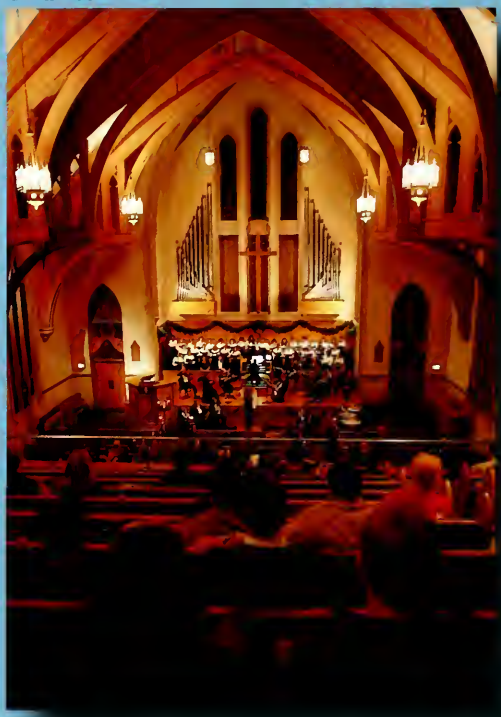
The Board does hereby affirm the general directions for the College as outlined in Strategic Directions *for Agnes Scott College prepared by the Strategic Planning and Policy Committee in consultation with the Agnes Scott College community.*

—Board of Trustees, Agnes Scott College, May 9, 1997

Chair Joseph R. Gladden Jr., senior vice president and general counsel of The Coca-Cola Company (center, above), leads a Board of Trustees that has given support to Agnes Scott's Strategic Directions.

Back Cover: *The ASC Collegiate Chorale sings at Decatur Presbyterian Church. Members of the church helped found the College in 1889.*

GARY MEEK PHOTO



AGNES SCOTT COLLEGE

THE WORLD FOR WOMEN

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OUI LOVE THE FRENCH?

By Julia DePree
Photos by Gary Meek

Previous page: Agnes Scott students enjoy the street scene in Angers, France.

Today's undergraduates are pursuing their course of study in a historical moment defined by rapidly increasing communication and contact with other cultures. In the era of the Internet, electronic penpals and frequent international travel, globalization and internationalization have become defining concepts for students and educators alike. At Agnes Scott, opportunities for students to work and/or study abroad have increased, thanks in part to programs such as Global Awareness and Global Connections.

Amidst this new backdrop of real and virtual travel, the Franco-American relationship finds itself sustained and enriched. Indeed for many Americans, France continues to have a lasting hold on the imagination. Similarly, America remains a culture of fascination for many French citizens. This fascination can easily be evidenced by the significant importation of American popular culture into France and by the ironic objections staged against the very desires that Américanisation represents. There is no better emblem of this ironic, love-hate sentiment than EuroDisney, that primary-colored artifi-

France remains one of the primary places of international contact for the typical American, and the United States exerts a strong (if regrettable) grip on the minds of the French people.

cial paradise standing in total contrast to the French countryside.

Popular cinema often revisits the theme of Franco-American passions and tensions. Two recent American films, "Green Card" and "French Kiss," present stereotypical narratives that are metaphoric in representing the French-American relation. In both films, an American woman (Andie MacDowell and Meg Ryan, respectively) and a Frenchman (Gérard Dépardieu and Kevin Kline, playing a Frenchman) are thrown together through circumstance, only to fall in love by the film's end. Both films are replete with clichés about cultural differences. In "Green Card," Andie MacDowell's character calls Dépardieu a "silly French oaf" while his character mocks her low-fat diet and supposed frigidity. In "French Kiss," Meg Ryan complains about Kline's hygiene and sneers at snails while Kline stings Ryan with critiques of her unwomanly gait and prissy demeanor. Nevertheless, love prevails. In both films, banter and insults were merely masks of mutual admiration and desire; both couples end up professing reciprocal love.

I cite these examples not because they have a great deal of aesthetic value but because they are imaginative projections of cross-cultural encounter. France remains one of the primary places of international contact for the typical American, and the United States exerts a strong (if regrettable) grip on the minds of the French people. The symbolic aspect of the films mentioned above—affection produced and nurtured through an exploration of difference—has its origins in the political and historical narrative of French-American relations.

This narrative is largely one of interdependence born of fidelity to political ideals. Thomas Jefferson and the Marquis de Lafayette formed a deep friendship in the late 18th century, and each visited the other's country on official state visits. Each con-

ASC students studying on an exchange semester at the Catholic University enjoy the local culture, including *(left)* Le Chateau built by King Louis IX between 1228-1238.

Yaa Sarpong '99, Jessica Ulack '99 and Sarah Catherine Thomas '99 *(l-r)* discuss literature at the Catholic University in Angers.

tributed wisely to some of the founding notions of the other's constitution. Each expressed profound admiration for the other's culture. In the 19th century, the Louisiana Purchase (1803) solidified the American territory but did not stamp out the effect of French language and culture upon the region. Today, New Orleans represents one of the most appealing tourist destinations for Americans and French alike, due to its inimitable cultural mix.

In the 20th century, World War II further defined the Franco-American alliance. The storming of the beaches at Normandy and the American contribution to the liberation of Paris linked the French and American psyches in history. Post-war French-American weddings abounded and symbolized a kind of marriage of cultures.

Like any marriage, honeymoons are tempered by realities and certain differences are never overcome. In my experience teaching French in North Carolina, New Mexico and now Georgia, students are often baffled by minor French culinary habits such as serving cheese after lunch or dinner, or offering diluted wine to children. In addition, many have asked for some kind of "official statement" concerning Parisians and rudeness, to which I respond that there are rude people the world over. In turn, I have had French acquaintances tell me that they are too fearful of real and perceived violence to come to this country, and that Americans are woefully unrefined in matters of *haute cuisine*, fashion and the fine arts.

The French-American relationship relies upon a certain measure of this kind of dis-

taste or disapproval because it keeps the debate interesting. Simply put, people find it fun to engage in some cross-cultural teasing performed in the right spirit.

This is the spirit of a story on the objectification of women in French ad campaigns that aired on National Public Radio a couple of years ago. During the broadcast, a dialogue was reproduced in which an American journalist decried the preponderance of nude female bodies on ads in the Paris metro, on buses and in the pages of magazines. Her interlocutor, a Frenchman, replied playfully that it only bothered her because she is a woman and because she is American. Hearing his retort, the feminist in me wanted to get mad—instead I had to laugh.

If such cross-cultural teasing is fun, it is because it belies a sense of admiration based

The French-American relationship relies upon a certain measure of this kind of distaste or disapproval because it keeps the debate interesting.

on longing. The need for a culture to get outside itself reflects the individual's desire to escape from the particularities of identity. American tourists flock to Versailles and the Louvre each summer for the same reason that French tourists come to the Grand Canyon and Disney World: the encounter with the other enriches one's understanding of the self to such an extent that people are willing to exert much energy and money in order to experience it.

Intellectual descriptions of this encounter go beyond popular culture in communicating the complex attitudes that have their basis in the historical imagination. Alice Kaplan, who teaches French literature at Duke University, implies in her memoir, *French Lessons*, that her adopted culture has offered her sorrows as well as joys:

Why did I hide in French? If life got too messy, I could take off into my second world … Learning French did me some harm by giving me a place to hide … [yet] I'm grateful to French … for teaching me that there is more than one way to speak, for giving me a role, for being the home I've made from my own will and my own imagination. (216)

Alongside endearing chapters such as "In Search of the French R," Kaplan reiterates the paradox that gains entail losses, and that rewarding one's identity through mastering a different culture takes something away from that same identity.

Similarly, Jean Baudrillard speaks of the bewilderment and fascination that result from cultural exploration in his book, *L'Amérique*. With observations on what he perceives to be uniquely American constructs (*i.e.*, the jogger, whom he sees as a suicidal figure, and the sparkly white smile, which he sees as supremely insipid), he presents a vision of cultural encounter that transcends clichés:

What is new in America is the shock of the first level (primitive and savage) and of the third type (the absolute simulacrum). [There is] no second degree. This situation is difficult for us [Europeans] to grasp, because we have always privileged the second level—the reflective, the doubling-back, the unhappy consciousness. . .

Let us have the admiration for this country that it deserves, and let us turn our eyes back to the ridiculousness of our own mores, for that is the benefit and the pleasure of travel. (101-102, my translation)

Julia De Pree is assistant professor of French at Agnes Scott. Her book, The Ravishment of Persephone, *was published in November.*

PHOTO BY PAUL OBREGON

THE MAMA DRAMA

Mama Drama lays bare the issues of motherhood. The play underscores the inner conflict many women feel between fulfillment in their professional life and fulfillment in their personal or family life.

By Mary Alma Durrett
Photos by Marilyn Suriani

Mothers shape our lives in the most profound ways. Few of us can deny the far-reaching effect — good or bad — our mothers have had on our lives or the effect we are no doubt having on our own children as we mother them today.

We remember, in equally vivid detail, the tender words of encouragement and the harsh admonitions that our mothers dispensed, words or actions that molded our psyches. Motherhood is perhaps the only station or profession with which every human being has some experience. Feminist author Adrienne Rich eloquently articulates this commonality in her classic work *Of Woman Born — Motherhood as Experience and Institution*: "The one unifying, incontrovertible experience shared by all women and men is that months-long period we spent unfolding inside a woman's body."

Beyond this unifying physical beginning, our experiences of motherhood vary greatly. Even the most enthusiastic mothers approach the periods of gestation and nurturance with some fear and anxiety, and experience the full range of human emotions — anger, disappointment, joy, love — throughout the course of their mothering. For others, the reality of bearing and rearing children is in no way attractive, a job for which they have no desire or they feel ill-equipped to handle. Still others long for the experience and when it doesn't occur, they deal with the nagging sense of being unfulfilled.

Julia De Pree: "I look at the traditional students and wonder how to incorporate motherhood into discussions. When I was a student, mothering was never talked about and it created this huge clash afterwards when I got married and had children."

Motherhood's many dimensions were explored by Agnes Scott's theatre troupe, Blackfriars, in a recent production of *Mama Drama*, a play by Leslie Ayvazian, Donna Daley, Christine Farrell, Rita Nachtmann and Ann Sachs. Through a series of short scenes and monologues about birth, childbearing, infertility, divorce and dying, each character represents a different view of maternity.

While one character yearns for motherhood, fails to conceive and struggles for many years to adopt, another character who can't seem to avoid maternity, gives birth to three and chooses to terminate a fourth pregnancy. One character discovers the nurturance of maternity through her job and in caring for her ailing mother. One fears but welcomes motherhood, while the last laments rejecting it in her youth and anguishes while trying to find the child that she gave up for adoption.

The play raised issues that many members of the audience have wrestled with for years and underscored the inner conflict many women feel between fulfillment in their professional life and fulfillment in their

RHOOD

personal or family life.

"In the college setting we sort of send out a bipolar message: 'Be global women,' but many of these women will leave and have children and stay at home," says Julia De Pree, assistant professor of French and mother of two, in reflecting on the play's issues. "I look at the traditional students and wonder how to incorporate motherhood into discussions. When I was a student [in a traditional university setting], mothering was never talked about and it created this huge clash afterward when I got married and had children."

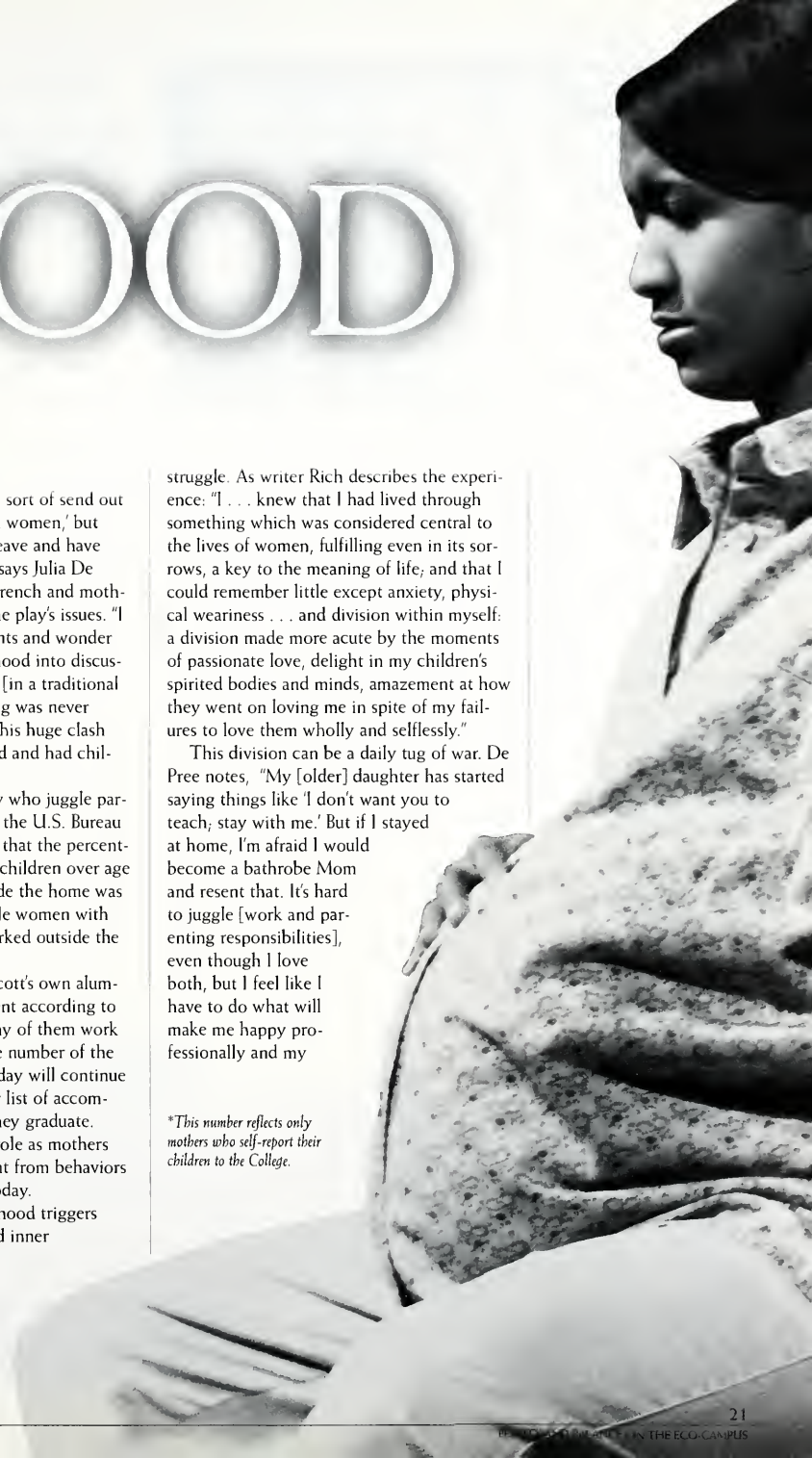
This clash is felt by many who juggle parenthood and work. In 1996, the U.S. Bureau of Labor Statistics indicated that the percentage of married women with children over age 6 who were employed outside the home was 76.7; the percentage of single women with children over age 6 who worked outside the home was 71.8.

The majority of Agnes Scott's own alumnae are mothers — 61 percent according to current records* — and many of them work outside of the home. A large number of the students who matriculate today will continue to include maternity in their list of accomplishments before or after they graduate. How they will define their role as mothers may be dramatically different from behaviors called good or acceptable today.

For most women motherhood triggers profound transformation and inner struggle. As writer Rich describes the experience: "I . . . knew that I had lived through something which was considered central to the lives of women, fulfilling even in its sorrows, a key to the meaning of life; and that I could remember little except anxiety, physical weariness . . . and division within myself: a division made more acute by the moments of passionate love, delight in my children's spirited bodies and minds, amazement at how they went on loving me in spite of my failures to love them wholly and selflessly."

This division can be a daily tug of war. De Pree notes, "My [older] daughter has started saying things like 'I don't want you to teach; stay with me.' But if I stayed at home, I'm afraid I would become a bathrobe Mom and resent that. It's hard to juggle [work and parenting responsibilities], even though I love both, but I feel like I have to do what will make me happy professionally and my

**This number reflects only mothers who self-report their children to the College.*



Khalilah Liptrot '99 plays the part of Leah in the Blackfriar's production of Mama Drama.

Martha W. Rees: "We cement relations between partners through sex, because we imbue sex with symbolic meaning through love. Love also gives meaning to, and reinforces the behavior of, mothering and parenting in general."

[children] will pick up on that."

The profound nature of motherhood and its associated struggles have shaped humanity since the dawn of time.

Associate Professor of Anthropology Martha W. Rees attended *Mama Drama* with a group of faculty, student and alumnae mothers (including De Pree), led a discussion on motherhood, and offered her own thoughts on the origin of motherhood from an anthropological perspective.

"Anthropologists look at human behavior, like mothering, in terms of human history," explains Rees. "The first humans probably lived in small groups of men and women, gathering plants, scavenging and hunting.

"The first mothers were a group of often-related women, with maybe an elder female. Men were there too, even though fatherhood may not have been a recognized status as unequivocally as motherhood. The group survived together and raised their children."

Throughout antiquity, and certainly in the days preceding the emergence of monotheism, when goddesses were an essential part of the pantheon of many cultures, a woman's power to bring forth life was viewed with awe. Frieda Fromm-Reichmann recalls a Persian creation myth in her "On the Denial of Woman's Sexual Pleasure."

In the story, "a woman creates the world by the act of natural creativity which is hers and which cannot be duplicated by men. She gives birth to a great number of sons. The sons, greatly puzzled by this act which they cannot duplicate, become frightened. They think, 'Who can tell us, that if she can *give* life, she cannot also *take* life.' And so, because of their fear of this mysterious ability of woman, and of its reversible possibility, they kill her."

In the primitive society in which Rees traces the development of the male-female relationship, both of the sexes had their respective tasks: Men were hunters or scavengers, women were gatherers. Women, with the greatest investment in reproduction and child care, held the power of selecting their mates, a status that they likely granted (or were forced to grant) to the male who protected them from the violent advances of other men in the group. "This dynamic not only affected male-female behavior [in primitive society], this interaction had profound implications for human groups," notes Rees.

"Humans (with the possible exception of the bonobo chimpanzee) are the only animals who have sex for fun," Rees continues. "This is how we cement relations between partners, because we imbue sex with symbolic meaning through love. Love also gives meaning to, and reinforces the behavior of, mothering and parenting in general."

While other animals do "mother" their offspring, Rees points out that humans have been and continue to be involved in the mothering process for much longer time—"up to 18 or even 40 years." During this period mothers are the primary transmitters of knowledge and values.

In the late Industrial Age, when women were relegated to the private sphere of domestic life, mothers "acquired symbolic [and literal] responsibility for the moral education of their children," the anthropologist explains.

Since this late 19th-century polarization of the public sphere, which men dominated, and the private sphere, which women dominated at men's insistence, women have had a continuous struggle to break out of one sphere and attain access to all the political and economic privileges present in the other. In moving between the two spheres—as most women do today—work and the roles of mothers have continued to change, as has society's understanding of what a good mother is.

"What we, in this country, call 'good mothering' might be seen as gross negligence in a culture where young women aren't allowed out alone before marriage," reminds Rees. "Motherhood is universal, but what [defines] a good mother is contingent on culture, class and history. The lesson we learn from mothers themselves is that their variety is infinite."

"Woman to primitive man is . . . at once weak and magical, oppressed, yet feared. She is charged with powers of childbearing denied to man, powers only half-understood . . . forces that all over the world seem to fill him with terror. The attitude of man to woman . . . is still today essentially magical."

Jane Harrison,
Themis: A Study of the Social Origins of Greek Religion

IN LOVE WITH BOOKS

Shari Diane Shaw '81

It was a glimpse at the Margaret Mitchell Collection in McCain Library that first gave Diane Shaw '81 an inkling of what her life's calling might be.

"I saw all the memorabilia and it just fascinated me. I thought what fun it would be to work with rare books. Then, when I went to the University of Exeter [England] in my junior year and visited the Exeter Cathedral Library, I was hooked," recalls Shaw, who completed master's degrees at Fordham University and the University of North Carolina.

Today, Shaw is a rare book librarian and special collections cataloger at the Smithsonian Institution Libraries in Washington, D.C., where she recently served as co-curator of an unusual exhibit.

The exhibit, "Science and the Artist's Book," showcased ancient science texts from the Smithsonian's Bern Dibner "Heralds of Science" collection juxtaposed with contemporary artistic interpretations of those works.

Shaw's duties included writing copy for the displays, selecting which ancient works to feature and scheduling the showings. She also had frequent contact with the 27 nationally recognized book artists invited to create works for the exhibit.

"We were looking for artists who were renowned for working on scientific or technological topics—artists who had shown a penchant for that type of book." While the artists were creating their various works, they would frequently come to the library to "visit" their adopted text and talk about what kind of meanings they were bringing to their works, says Shaw.

The interpretations were unique and varied. One artist recreated a 1540 guide to chemistry by designing glass beakers in a variety of sizes filled with various materials. Another interpreted a landmark plant-animal reproductive text by creating a series of cards with renditions of plants in various stages of growth and the sonogram of his unborn daughter.

As Shaw explains, "Artists' books often don't look like books at all. They combine text and illustrations and use book forms, but often are not traditional books. A lot of them are very experimental . . . using the book as a vehicle for their art."

Smithsonian officials were overwhelmed at the show's success. It ran for a full year and "got a lot of notice internationally," says Shaw. "We were getting faxes from as far away as the Czech Republic."

Shaw recently assembled a much smaller exhibit recounting the story of how the folios of naturalist John James Audubon's were printed. She hopes to direct another major exhibit in the future: "It's exciting and challenging to try to communicate to others the same enthusiasm we have for these works."

For now, though, she prefers to continue with special collections cataloging. "It is such a treasure to be able to handle these books, and the material is so fascinating. There's a particular skill to cataloging them well and creating a record for future generations. I want to keep doing that."

—Joy McIlwain

A GIFT OF SCIENCE

Barbara Jane "B.J." Brown Freeman '66

For B.J. Brown Freeman '66, an extraordinary 20-year volunteer project that came to fruition recently turned out to be the learning opportunity of a lifetime and may even spark a new career.

"It gave me exposure to a level of leadership in the community that I wouldn't have had even with years in a career. It enabled me to take what I wanted to do and really explode with it."

The project was the gleaming new $47.6 million Arizona Science Center, opened in spring 1997.

The brainchild of Freeman and other members of a Phoenix Junior League committee, the center's focus is Arizona science.

Although fifth and sixth graders are its target audience, the museum's colorful, bilingual exhibits draw all age groups. Among its many features are hands-on displays of the Grand Canyon and solar energy as well as a state-of-the-art planetarium and an IMAX theater.

Freeman's odyssey toward the science center began in 1977 and ended with the unveiling of the 125,000-square-foot facility last April.

Other committee members came and went through the years, but Freeman remained stalwart, providing the continuity to see the project through.

B.J. and her husband Jim Freeman at one of the many fund-raising events that B.J. has organized for the Arizona Science Center.

Along the way, Freeman got an education in public speaking, high level budget negotiations, local government operations and the "how-tos" of fund-raising.

By 1984, organizers had raised enough to open a museum of sorts — in an unfinished parking garage. But they knew early on they would need nothing less than a new facility to house the growing collections.

"The marketing occurred on two fronts," explains Freeman. "We were promoting at the grass roots level trying to get people to come to the museum, and then we were also out there trying to get the larger financial support."

It was sometimes slow going — "flat spots along the way," Freeman calls them — but two singular events proved pivotal: the passing of a 1988 city bond issue that netted the center $20 million, and the appointment of a key corporate mover and shaker (the CEO of Inter-tel, the local phone carrier) to head the museum's board.

Soon a number of corporate leaders were on board, bringing with them both management expertise and much-needed dollars.

Still, more money had to be raised for the dream ever to materialize.

Racking her brain for new ideas, Freeman hit upon a novel concept: Why not sponsor a lecture series showcasing high profile science figures? And why not make it for families?

That brainstorming set in motion one of the most successful events on the city's cultural calendar — the annual distinguished scientist lecture — luring such luminaries as Jane Goodall, the late Carl Sagan and Titanic explorer John Ballard

One of the biggest surprises of her two-decade effort, says Freeman, has been the professional opportunity it has generated.

While career-building was not her motivation and she's not sure she'll act on any of them, she's pleased that doors have opened.

"I guess what I'm saying is that there is a way for women to do both. Volunteerism can actually be like earning an advanced degree. You can take those efforts and turn them into career and résumé-building opportunities."

—Joy McIlwain

PHOTO BY GARY MEEK

Esther Smith '61 *(right)* discusses technology growth in an Alumnae Weekend panel.

NIMBLE EDITOR

Esther Smith '61

Nobody had to drag Esther Thomas Smith '61 kicking and screaming into the information age. She's been at the forefront every step of the way.

"I've always been interested in new things," says Smith, principal in The Poretz Group of McLean, Va., who studied philosophy at Agnes Scott and served as editor of the student publication *Agnes Scott News*. "And I've always been fairly adventurous."

That combination led to an early interest in computers and the Internet, and burgeoned into owning and operating a national technology industry newspaper and a management consulting business. In 1997, her work led her to be named Business Woman of the Year in Washington, D.C.

In 1996, Smith sold her successful technology publications firm to the Washington Post Company and now counsels other technological entrepreneurs.

In addition to private clients, she works extensively with the Netpreneur Program at the nonprofit Morino Institute, founded by former Legent Software owner Mario Morino. The program encourages Internet entrepreneurship by identifying and assisting area business owners who want to provide services via the Internet.

A lot of her assistance, she says, is "just plain Entrepreneurship 101 — finding out what kind of help they need in finding customers, managing and financing. I help them do whatever it takes to build a company."

Smith attributes much of her curiosity about and interest in innovation to a "forward-looking, progressive" south Georgia family and a personality more inclined to product than process.

"My grandmother was an early suffragette and my father was a small-town lawyer who was very much of his generation, but very liberal and enlightened in his views. Having an enlightened father is one of the keys to success for women."

It may seem like a quantum leap from cub reporter at the *Atlanta Constitution* in the days of typewriters and hot type to management consultant for the infotech industry, but for Smith, every step of the way has been a logical progression.

Going into editorial management at two Washington business weeklies seemed like "a confluence of natural tendencies" for a writer and editor who had been reading the Wall Street Journal since high school.

But it was at the helm of TechNews Inc., which Smith started in 1986, that all of her career interests—business, journalism and technology—coalesced. "I started out to build a company, not just start a newspaper," Smith says.

Ultimately, that company produced a bi-weekly printed newspaper, an online version, an annual technology almanac, a trade show and numerous conferences and events. A national trade paper focusing on the infotech industry, the firm's flagship publication, *Washington Technology*, had a compounded annual growth rate of 40 percent when the Washington Post Company snapped it up.

Today, Smith is shepherding her new consulting firm, The Poretz Group, through the ever-changing tide of technology advancement.

"The rate of change and the rate at which one absorbs information and deals with it will continue to accelerate," says Smith. "I don't think you can even come up with a five-year plan now without being prepared to change it constantly. Being nimble is important."

—*Joy McIlwain*

COMPUTER GURU

Leigh Echols Cameron '90

Leigh Echols Cameron '90 thought the computer was "a pretty cool toy" when she was 10 years old. She still does.

Cameron's father worked for IBM, and her family was the first on the block to own a PC. But even though she knew her way around the technology world, the woman who majored in art at Agnes Scott never dreamed that world would become her career.

It was only after "floundering around" in various office jobs that she harkened back to that early computer experience and decided to study for an MBA, concentrating in technology.

Today, she's one of IBM's select e-business solutions specialists, based in Atlanta and traveling all over the Southeast to educate customers on the latest state-of-the-art and emerging technologies.

"I kind of look at us as being the vision creators," says Cameron, explaining that customers may know what they want to achieve, but don't know how to get there. Cameron shows them how, whether it's installing an e-mail system, engaging in Internet commerce, or teaching them to use interoffice Intranet systems to work smarter.

She may also assist with what she calls "the most fun part" of her job—Web page design. "That's where I get to marry my art degree with my business background. The art degree is a special skill I have that's especially useful in that role."

It has also proved useful in crafting customer presentations. Cameron designs all of the graphics she uses for industry-specific presentations in which she projects images directly from her laptop onto a large screen.

Right now, she's working with numerous companies to repair Y2K flaws that could render older computer systems useless on Jan. 1, 2000.

Another hot item companies are clamoring for is collaborative technology, powerful messaging systems that allow multinational corporations to work more efficiently. These systems, Cameron explains, allow employees who are thousands of miles apart to collaborate on a single document, without having to send disks or hard copy back and forth. "A lot of global companies are going to this technology now because of the tremendous time savings," she said, citing the case of an airplane manufacturer who was able to cut down the development time on a new aircraft from years to months.

One of the bonuses of being recognized as an expert in her field came recently when Cameron was asked to help write two textbooks on emerging technologies for the McMillan Company's technical division. One of the chapters she wrote dealt with Web site development; the other with Domino, a software that enables a PC to translate the contents of a Web page into a kind of code that the computer understands.

While becoming a published author was gratifying and something she wants to continue, Cameron doesn't want to do it full-time. Instead, she wants to keep improving her skills within the corporate environment so that her customers can maximize their businesses.

"I get a lot of gratification from crafting a solution that really works, and seeing my customers implement the solution that I helped create. It's so exciting to say 'I had a part in that.'" Besides, she adds enthusiastically, "I get to work with all the latest and greatest stuff."

—*Joy McIlwain*

SOUTHWEST ARTIST

Mary "Jo" Heinz Langston '49

When she was a little girl, Mary "Jo" Heinz Langston '49 loved to wander in the tall grass behind her parents' Atlanta home.

Creative inspiration for the little girl who loved to draw and paint still comes from nature. But now it is a much different landscape—the striking hues and panoramic vistas of the Southwest.

Today the arid deserts and soaring mountain ranges of Langston's adopted state of Arizona are the incubator for her art. In her Tucson home studio, she creates carefree, playful paintings in bold acrylics, sometimes on canvas, but more often on her own handmade paper.

"For the last couple of years I've been doing interi-

ors—large windows looking out to the desert scene. I've kind of gone back to Matisse. I'm using bold colors and I'm playing around with perspective. It's really a lot of fun."

As Langston's geographic location has changed, so have her style and choice of subjects. Matisse and Paul Klee were early favorites when she took graduate art courses at the University of Georgia. Then, when her husband's work as a ceramics engineer took them to the seacoast town of Marblehead, Mass., she began to emulate the brooding seascapes of Maine painter John Marin.

After moving to the Southwest, Langston's interest in Native American cultures led her to study petroglyphs, symbols etched on canyon walls centuries ago by members of the Pueblo nation. Captivated, she began incorporating variations of these ancient inscriptions into her work.

More recently, she has been drawn to Picasso's strong lines and differing uses of perspective as well as to the vivid landscapes of English artist David Hockney.

Her current work is a blend of those many influences, and it continues to evolve. "I know I've changed a lot," she says. "Unlike some people, I don't like doing the same thing over and over. Through the years, I've become a lot more experimental and I find myself using stronger colors."

Now at an age when many have retired, Langston is reaping financial rewards for her work and widespread critical acclaim.

She recently sold one of the interiors to a Northeastern collector who saw it at a small gallery in Tubac, an artists' colony 60 miles from Tucson. Titled "The Hammock," the 4' by 4' work is a fanciful pastiche of images summoned from a dream world.

While financial success is a nice byproduct, the creative process yields far deeper personal rewards, says Langston. "My work has sold quite well, especially here in Tucson. Selling 'The Hammock' was certainly rewarding. But beyond that, I just have the need to do this. When I'm not creating, I feel very out of sorts. Since I was tiny, it has been my way of expressing my love for what I see."

—Joy McIlwain

LAPSLEY SAGA

The Lapsley Saga
by Winifred K. Vass and Lachlan C. Vass III (Franklin, Tenn.: Providence House Publishers, 1997) 234.

Winifred Kellersberger Vass '38 and her husband, Lachlan C. Vass III, have written an insightful book on the origin and development of the American Presbyterian Congo Mission in the heart of the old Belgian Congo. The mission was organized in the village of Luebo, at the confluence of the Lulua and Luebo rivers in the Congo River basin.

The authors have a personal stake in the telling of this story, since both of their fathers did missionary work in the Congo, and they spent their youth in this forbidding part of central Africa. The Africa they describe is basically the Africa of earlier generations.

This book tells the story of the Presbyterian mission from its founding in 1891 to the sale of its second riverboat steamer in 1932. The historical tableau is the Africa of Scottish explorer and missionary David Livingston, who was in Africa in the 1860s and 1870s. European nations had awakened to the natural resources and markets of Africa, and were building colonial empires in Africa. It was an era of exploitation and torture of native Africans by European task masters.

The book describes the establishment of the Congo

Free State (1885-1908) and its reorganization into the Belgian Congo from 1908 to 1960.

Although the authors keep a special focus on the needs and dilemmas of the American Presbyterian Congo Mission, there are frequent comments about the other religious groups who were also expanding into the Congo: Methodists, Mennonites, Swedish Baptists, American Baptists,

Christian and Missionary Alliance, and the Belgian Christian Missionary Society.

The enthusiasm and dedication of these early Christian missionaries are amazing to the modern reader. They endured sickness, insects, wild beasts, a tropical climate and severe logistical problems in their efforts to bring Christianity to Africa. Many, of course, died in the process.

The Vasses tell their story by focusing on two boats and one man: the Rev. Samuel N. Lapsley, a Presbyterian minister and founder of the Presbyterian Congo Mission in 1891.

Born in Selma, Ala., in 1866, he graduated from the University of Alabama in 1884, studied at Union Seminary in Richmond and subsequently graduated from McCormick Seminary in Chicago in 1889. In that same year, he was appointed by the Committee of Foreign Missions of the Presbyterian Church in the United States to begin work in Africa.

He sailed to Africa with an African-American coworker, the Rev. William Sheppard, and together they founded the mission station in Luebo in 1891.

Lapsley is presented as a warm person with keen interests in languages and native music. His health, however, was fragile, and he died of blackwater fever in 1892, a few days short of his 26th birthday.

Sheppard lived to serve many years at the station and in 1917 published a book, *Presbyterian Pioneers in Congo*, which is still a major source for those who wish to understand the period.

Lapsley's importance, however, was not just that he co-founded the mission station. Missionary groups in central Africa quickly realized the rivers linked villages, tribes and mission stations with each other.

The first major goal of the Presbyterian Congo Mission was thus to get some type of steamboat that could traverse the currents and shoals of the Lulua, Luebo and Kasai rivers.

With financial help from American and European sources, a steamboat named the Samuel N. Lapsley was built and dedicated in Richmond, Va., in 1900, then disassembled and shipped to the Congo. A faulty design caused it to capsize in 1903.

The real hero of the book is the second steamboat built for the Congo mission. Named *Samuel N Lapsley II*, it was built in 1905 on the banks of the Clyde River in Scotland. Like its predecessor, it was dismantled and shipped to the Congo.

This ship served the mission for 27 years (1905-1932), until it was finally sold to a commercial company. In those years, it transported missionaries, supplies, medical materials and visiting dignitaries through much of the Congo River system. It served as a hospital ship, a worship center, a language school and a play place for children, as well as a floating point from which various forms of wildlife were observed.

For those who knew and loved the Presbyterian Congo mission, the *Samuel N. Lapsley II* embodied its courage and outreach. The personalities who served the mission have their stories told in relationship to what they did for, and with, this colorful and gritty steamboat.

The authors draw on the letters, journals and diaries of the various people who helped found and sustain the Congo mission. Letters written to his parents by Lapsley offer insight into his first impressions of Africa.

It will be of interest to Presbyterians and others who want to learn about early Protestant mission work in the Congo. (Many Presbyterians, in fact, may learn for the first time why there is a presbytery named "Sheppard and Lapsley," that is headquartered in Birmingham.)

Woven in and through this story of one man and two boats is a narrative about the faith, courage and heart of these late 19th and early 20th century women and men who left the United States and Europe to do Christian work in Africa.

In this book, we feel the mood and vision of earlier generations of American Presbyterians. Agnes Scott can be proud that its alumna and her husband have shared that story so eloquently with a wider circle.

—Reviewer John Carey is Professor Emeritus of Religious Studies

PHOTO BY GARY MILLER

PHOTO BY GARY MEEK

A Gift to Benefit Those Who Follow

LINDA HUBERT '62

Linda Lentz Hubert '62 has demonstrated over the course of her career a commitment to English education. So has the College which she attended as an undergraduate and returned to as a teacher in 1968. It's no surprise, then, that Hubert has found it a worthwhile endeavor to give to Agnes Scott College generously and consistently during her 30 years as an English professor.

The class of 1962 alumna gives a large portion of her contributions to the George P. Hayes Fund, which benefits a student in English who plans to attend graduate school. The designation seems appropriate, given the fact that both she and Hayes, chair of the English department when Hubert was a student at the College, spent nearly their entire professional careers at the same institution.

Hubert is greatly interested in advancing the College's Master of Arts in Teaching English (MAT) program, which she helped initiate in 1992 as chair of the English department. "I'm very proud of it and excited by it," she says. "Though there are many teachers of English on the secondary level, there are not as many good ones as one might wish. Agnes Scott, with its commitment to producing the best sort of graduates for teaching, seemed to me to be just the place to do this program."

Hubert admits that she has asked herself why Agnes Scott, with its large endowment, would need her continuing contributions. She says she has come to realize the value in giving to an institution with an endowment that can perpetuate that gift. "This money goes on and on, benefiting young women in myriad ways. I think it's a kind of gift that is enormously important."

In addition, as the College is "poised at a moment of growth," she gives with an eye toward "keeping the College on the cutting edge of academic experience in the country. We want it to be one of the places that people come to because it has a reputation, and we want the reputation to remain honest and legitimate."

—Chris Tiegreen

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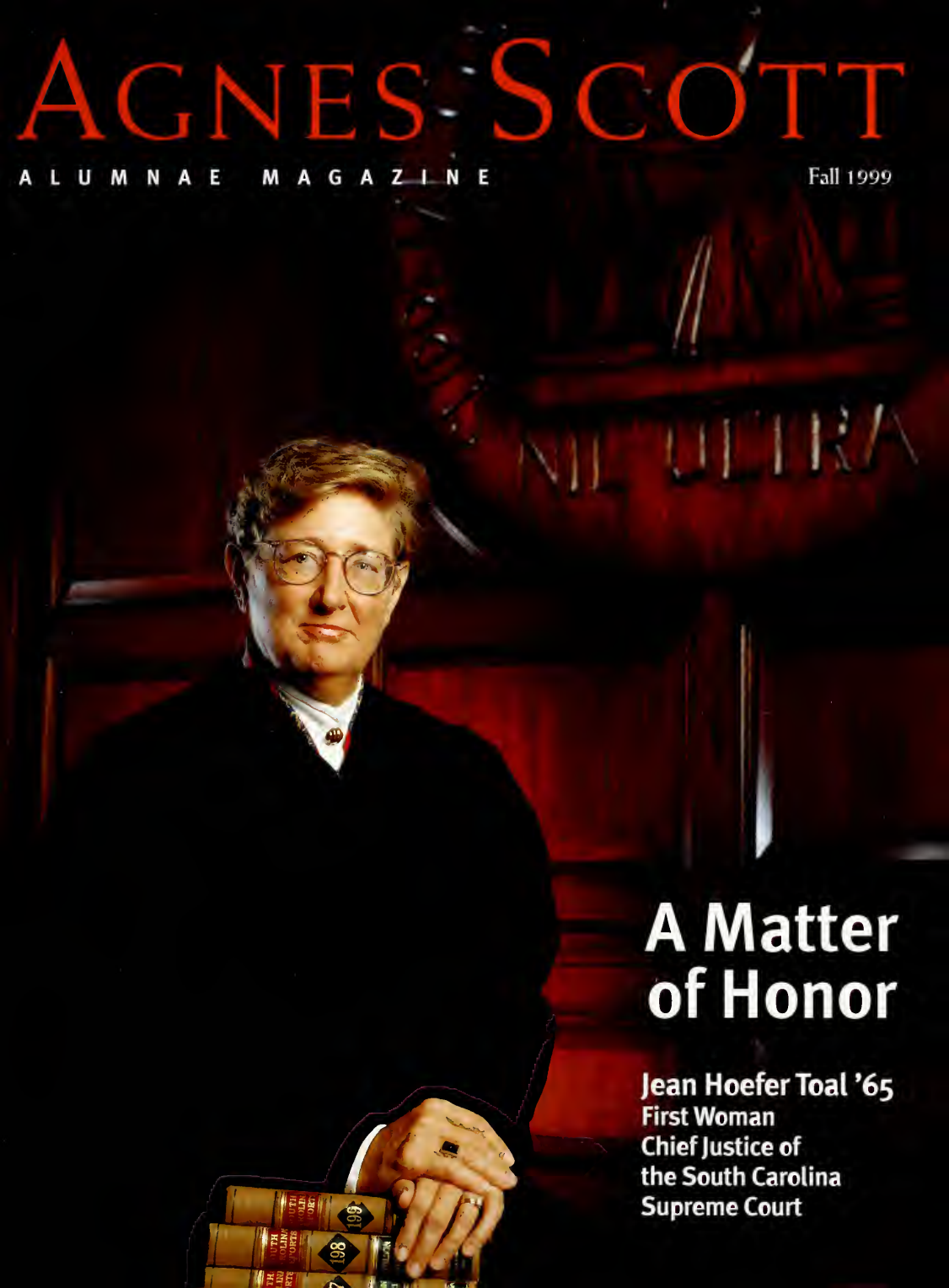
A Special Report

Campus changes abound. All around Agnes Scott, buildings are being renovated, landscaping is being enhanced, offices are being relocated and faculty are preparing for the coming year. The changes come in response to a growing student body and the challenges of a world on the eve of a new millennium. *Read about Agnes Scott's efforts to meet the challenges of tomorrow in "A Report from the President."*

AGNES SCOTT

ALUMNAE MAGAZINE

Fall 1999



A Matter of Honor

Jean Hoefer Toal '65
First Woman Chief Justice of the South Carolina Supreme Court

EDITOR'S NOTE

On transformations and reflections at the "close of the century" and amid diverging life-paths: What a difference Agness Scott has made for all of us.

For eight autumns I have witnessed the colorful transformation of Woodruff Quadrangle from an insider's perspective. From my offices in Buttrick and Rebekah, I have watched the trees take their natural turn toward fall, bringing the year to a close in shades of yellow, orange, red and brown. I have delighted in the spirited competition between the classes that unfolded each October during Black Cat Week, painting and repainting the Quad (and virtually every other corner of campus) in vivid strokes of yellow, blue, green and red. And I have marveled at the figurative colors, both subtle and bold, that have emerged in the students themselves as they converged from around the country and globe, and advanced toward intellectual and personal maturity.

KATHRYN KOLB PHOTO

What a wonder it has all been in this final decade of the 20th century; I am happy to have witnessed it.

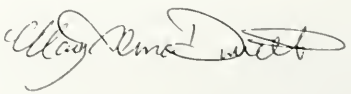
But this fall, I am seeing these shades from a different perspective as I have officially left the College. I am serving this stint as magazine editor from a freelance desk in my home on the east side of campus. You may see my byline on stories at some point in the future but another editor will usher *Agnes Scott Alumnae Magazine* into the 21st century. So this final autumn of the 20th century serves as both a personal moment of passage for me and a public moment of passage for the College.

Like many, I find myself pausing to reflect.

I have thought about how my life has been enriched by my experience at Agnes Scott, shaped in any number of ways by the alumnae, faculty, lecturers, staff and students that I have encountered here. I have seen the great potential that is unleashed when women are encouraged to lead, and have seen more clearly the difference that women (particularly Agnes Scott women) have made—locally, nationally and internationally—since the turn of the last century when Agnes Scott College was in its infancy. Few need to be reminded that at the turn of the last century, women were barred from voting, owning property, working at the same jobs as men or retaining custody of their children in divorce proceedings. It is true that many things have changed during the 20th century but much remains to be accomplished in terms of attaining equality and reversing the countless destructive forces that thwart the efforts of justice and peace in our world.

I am reminded of a truism that I learned at another Southern liberal arts college, my alma mater, Spring Hill College in Mobile: It is the responsibility of educated men and women to bring a reasoned response to the critical issues of the day and by so doing to transform the world into a more just place.

I have seen so many examples of this at Agnes Scott, and I leave here with the knowledge and certainty that this course will continue. As the vivid banners on the Quad announce so succinctly, the next great "Transformations" have begun



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Fall 1999, Volume 76, Number 1

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ON CAMPUS

Admissions are up; ASC—a "best buy" college—ranks eighth for "best quality of life"; internships extend to nonprofits; and sex habits of grasshoppers

ADMISSIONS ON TARGET

Agnes Scott has hit a record for enrollment, with 887 students reporting to class this fall. Of that total, 241 are first-year students. That's a high for the past three decades; the College last reported incoming classes of that size in the mid-1960s.

In addition, there are about 60 other new students, such as transfer, Return-to-College and international exchange students.

The numbers mean that the College is right on target in reaching its goal of 1,000 students, says Stephanie Balmer, associate vice president for Enrollment and director of Admission.

Most of the new students come from the Southeast. All told, however, they represent 30 states, two U.S. territories and 12 other nations.

Twenty-eight percent of the first-year class comes from underrepresented ethnic groups, which breaks down to approximately 19 percent African American, 5 percent Asian American and 3 percent Hispanic. Overall, more than 25 percent of the student body now comes from underrepresented ethnic groups.

Agnes Scott is ranked number 10 among national liberal arts colleges for diversity, according to *U.S. News and World Report*.

GARY W. MEEK PHOTO

KAUFFMAN EXPANDS

As it enters its second year, the Kauffman Internship Program for Women Entrepreneurs at Agnes Scott is adding a second focus: social entrepreneurship, or working for nonprofit organizations.

Last year's pilot program focused on for-profit companies owned by women.

By adding a focus on nonprofits, the internship program also expands by two-thirds. In addition to the 15 students working as interns at for-profit companies in the metro Atlanta area this fall or spring, there will be another 10 students interning at nonprofits.

"Agnes Scott has a long tradition of students and alums doing things that have social goals as well as profit goals," says Rosemary Cunningham, chair of the Department of Economics at Agnes Scott. "This fits in well with our sense of community service."

Cunningham proposed the internship program and received a $17,000 grant from the Kauffman Center for Entrepreneurial Leadership in Kansas City, Mo., to launch the ASC initiative last year.

The Kauffman Center is named for a Kansas City family that made its fortune in pharmaceuticals. The family owns the Kansas City Royals baseball team, which plays in Kauffman Stadium.

The nonprofit interns will work for Cool Girls and Girls Unlimited, two programs exposing at-risk teenagers to career possibilities and positive role models; with the Atlanta Hospital Hospitality House, which houses relatives of patients at several hospitals in metro Atlanta; and with Seven Stages Theatre, founded by a woman, and the Atlanta Women's Fund, a group

SUE CLITES PHOTO

Gregg Rosenthal (left) mentors Arjana Mahmutovic at Kauffman Internship site, Wired and Fired.

that finds funding for a variety of other women's organizations.

Adding a focus on non profits, Cunningham says, "expands the number of students who are thinking about the internships. There are some students who would just never think about becoming a business entrepreneur; what they want to do has a social goal.

"But the two actually are run very similarly; 'for-profit' and 'nonprofit' are basically just tax definitions," Cunningham continues. "You still have to get the company to grow, keep costs down, get revenue up so that you can do whatever is your goal, whether that is maximizing profit or running programs. The two are more similar than different, although not everyone sees that."

Last year, interns in the for-profit program worked with a pottery studio, a children's clothing boutique, an interior design firm and a marketing communications firm, among others.

In addition to working 150 hours with their assigned companies, each social entrepreneurship intern will attend class with Cunningham for one hour a week and attend lectures with speakers from a variety of nonprofit backgrounds.

Also, "Each will have a project to help the social entrepreneur succeed, maybe building a Web site, reaching out to a new market segment or designing a newsletter," Cunningham says.

Social entrepreneurship interns will receive the same four academic credit hours as the for-profit interns and the same pay. The only difference, Cunningham says, is that grant money will comprise a greater portion of the nonprofit interns' paychecks.

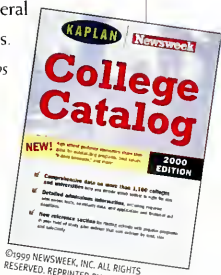
"Firms contribute more in the for-profit programs —it depends on their ability to pay," she says.

Cunningham said she selected the companies where the nonprofit interns will work after soliciting suggestions in a campuswide e-mail.

"There was an incredible response with a lot of people telling me about really good organizations," she says. "I picked ones that are trying to address issues of concern to women. And except for Seven Stages Theatre, which has a more general focus but was founded by a woman, we stuck with that."

RANKINGS

In *The Princeton Review's* recently released *The Best 331 Colleges, 2000 Edition*, Agnes Scott is ranked eighth for "the best quality of life." And in *U.S. News and World Report's* annual ranking for the year 2000, ASC is a "best buy" among national liberal arts colleges.



U.S. News noted that 68 percent of students at Agnes Scott receive need-based grants, placing the average cost of attending at $13,184. The magazine also placed ASC in the second of four tiers of national liberal arts colleges, based upon several factors that include instruction and education-related spending per student, student-faculty ratio, SAT scores, and the proportion of full-time professors.

In the most recent edition of *Kaplan/Newsweek College Catalog*, Agnes Scott is listed among schools recommended from a survey of guidance counselors.

The College ranks in several categories:

- Schools for the academically competitive student;

- Schools that are "hidden treasures;"
- Schools offering the maximum amount of individual academic attention;
- Schools providing a good liberal arts education; and
- Schools with notable "Study Abroad" programs.

The book also notes, "Southern guidance counselors recommend Agnes Scott for its high standards, great social life and special majors."

LARGER ANSWERS FROM SMALL DIFFERENCES

No, Agnes Scott Biology Associate Professor Karen Thompson did not obtain a $150,000 grant to study grasshopper sex. It is more complicated than that.

"I'm interested in how the nervous system controls behavior," says Thompson, who recently received the three-year award from the National Science Foundation. Her continuing research focuses on "how you get diversity in a nervous system, how a common plan can give rise to differences."

The sex angle comes because all animals have sexual differences, the grasshopper angle simply because their cells are easy to see under a microscope and they are cheap.

Other researchers are trying to answer questions about the role of the nervous system in behavior, Thompson says, but she is the only one examining sexual differences as the way to find the larger answers.

Specifically, she is looking at those neuron circuits that are "hard-wired"—the ones that let insects fly without having to learn how, for example, or that mean humans do not have to be taught to breathe—and how those circuits, identical among males and females at birth, develop gender differences.

"What is special about female nervous systems that enables them to do what males can't?" Thompson asks.

Answering that question has universal applications, she says, because a neuron is a neuron is a neuron—whether it is in a human, a grasshopper or any other animal.

Squid would have worked, but that is what most nervous-system researchers already use. Lobsters would have been just as good, but they are expensive even for those who order them for science, not dinner. "You can get hundreds of grasshoppers for what you pay for one lobster, about $25," Thompson notes.

GARY W. MEEK PHOTO

Thompson studies her subject

The grant money will help Thompson pay research expenses and salaries for students who help her scrutinize the "oviposition," or egg-laying behavior of female grasshoppers.

"This is an incredibly elaborate behavior," Thompson explains. "They stand on the ground and lay their eggs in sandy soil, using little structures (on their body) as excavating devices and extending their abdomen after them. They'll go about 10 centimeters—four or five inches—in the ground, lay their eggs, then flip each egg so the little hatchling will be pointing up.

"She will lay about 100 eggs, all glued together, then put out this bubbly, foamy stuff so that when the little babies hatch after three weeks, they can squirm up to the surface through the little pathway that Mom has kept open, then hop away."

Thompson says she is still working on basic research, not yet ready to answer her questions. That means watching many grasshoppers, male and female and recording information about the structure and function of their nerves and muscles. After they die, they go under the microscope so that Thompson and her assistants can find, study and label individual nerve cells.

Finding the answers to her questions will take thousands of grasshoppers, and several more years of work, says Thompson, but she is patient. "I did the very first part of this for my dissertation in 1983, then I've done other things and come back to it," she says. "This will be ongoing throughout my career."

REMEMBERING IRELAND

During our first days in Dublin, I worried: Would the students mind the cold, damp weather; would they meet Irish people or remain isolated by their tour bus; would they love the places I loved; would they find their own places to love? • By Christine Cozzens

Cliffs of Moher

January 3, 1999. Our gargantuan red and white CIE bus, already a familiar home, pulls into the carpark of Jerpoint Abbey, a ruined Cistercian monastery in County Kilkenny. Leaden skies darken the landscape, making it seem later than it is, and spew rain at unpredictable intervals. Having dozed off in the warm bus after lunch, the students grumble—most of them to themselves—as they stand up, stretch, pull on hats, gloves, and wrap scarves around collars before climbing down from the bus. "Oh no. . .what are they dragging us to this time," I imagine them thinking. I wonder if it was all a mistake, this trip to Ireland with 27 students depending on me and my co-leader Linda Hubert for their three weeks of entertainment in the dead of January, when the sun only shows itself between nine in the morning and four in the afternoon, and most of the places we visit open up especially for us.

My spirits begin to lift as our guide starts the tour. Sheila Walsh is a descendant of the family that ruled this part of the country eight or nine hundred years ago. She knows Jerpoint like an old friend. The abbey's roofless chambers and stone carvings spring to life with the stories she tells, knowledge rooted in the study of history, archeology and architecture, not just legend. We troop along the cloisters, huddling around the delicate carving of the Ormond Knight with his look of suppressed mirth, craning our necks to catch the details of the arches. I see in the brightness of the students' eyes and in their quick silence whenever Walsh begins to speak that they know we are on to a good thing.

Though we have to dodge the cloudbursts and are chilled to the bone, we linger in the cloisters long after the tour is over. Later, the students' conversations, journals, photographs and essays tell me how much they loved Jerpoint Abbey. Three months after the trip I find one of them in my office, gazing lovingly at a postcard of the Ormond Knight that hangs on the wall.

Before last winter I had traveled to Ireland many times, but our Global Awareness trip in December and January of 1998-99 was a new experience for me, a chance to see the country I loved so much through the eyes of Agnes Scott students.

The trip drew its participants from two fall courses, a creative writing course on the travel narrative called "Writing Ireland," which I taught, and a literature course called "The Drama of Ireland: Its Poetry and Politics" taught by Linda Hubert, also a veteran of travel in Ireland.

For 18 days, Linda and I watched each of these 27 women discover Ireland for herself. Each learned to find a place in the group, as well—new friends, a better understanding of old ones, a different kind of relationship with her teachers. With their surprising adventurousness, growing openness to new experiences, and passion for the country and its culture, the students created memories that changed Ireland for me.

But it didn't happen all at once. During our first few days of sightseeing in Dublin, I worried about everything.

How much did the students mind the cold, damp weather that we had tried to warn them about, but that only seems real when you are taking a walking tour of a cemetery in the pouring rain, the day so gray that at noon photographs require flashes?

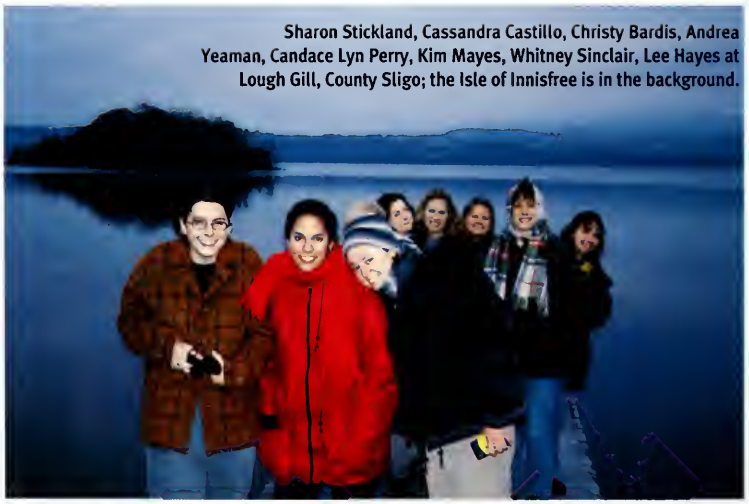
Would we meet any Irish people, or would we remain isolated by our tour bus and our American accents?

Would they love the places that I loved—the brightly colored marble statue of Oscar Wilde in a quiet corner of Merrion Square, the broad strand at Inch on the Dingle Peninsula where the surf rolls across the sand in hundreds of crisscrossing layers, the cloisters at Jerpoint Abbey?

Would they find their own places to love?

I learned to be patient to watch the students' Irish experiences develop at a pace each would determine for herself.

On our first full day of sightseeing in Dublin, after a morning heavy with guided tours of literary shrines, a group of students announced they



Sharon Stickland, Cassandra Castillo, Christy Bardis, Andrea Yeaman, Candace Lyn Perry, Kim Mayes, Whitney Sinclair, Lee Hayes at Lough Gill, County Sligo; the Isle of Innisfree is in the background.

wanted to visit the Guinness Brewery. "Why don't you walk?" I suggested. The sun had come out, and it would be about a three or four mile trek through the oldest part of the city. They looked at me with expressions of horror. It was too far! How would they find their way? What if it got dark?

That night at dinner Lee Hayes, the instigator of the Guinness expedition, came up to me with glowing eyes. "We did it!" she said.

Lee Hayes at O'Looney's Bar in County Clare.

"We found our way! It was a great walk! I felt so competent finding my way around Dublin!"

After that first day, independence spread like a fever among the students, and at breakfast or during long stints in the bus, Linda and I would hear tales of their adventures.

Like the afternoon at Jerpoint Abbey and Lee's walk across Dublin, there were many moments of unplanned joy on the trip, moments that turned out better than anyone expected and that brought us new understanding of Ireland and each other. On New Year's Eve, about half the students made plans to celebrate in pubs and hotels all over the city; but a rag-tag 10 or 12 of us, Linda and me included, united only in our wish to avoid crowded parties, decided to attend a production of Rostand's *Cyrano de Bergerac* at the Gate Theatre. The play turned out to be marvelous, its bittersweet love story exactly fitting our slightly melancholy, end-of-the-year mood. Afterward, unable to get taxis or to find a restaurant to take us without reservations, we walked the long way back to the Mont Clare Hotel in the dark and rain, warmed with the panache of Cyrano and the vitality of the play.

About two blocks from the hotel—just where James Joyce met his future wife, Nora Barnacle—we spotted an Italian restaurant. Peering in over the curtains in the window, we could see that only two of its candle-lit tables were occupied. The owner and staff greeted us at the door, eager for the business and for the added merriment we were sure to provide. Wet and hungry after our long walk and grateful to be taken in at this late hour, we shed our dripping coats and filled two tables, laughing and talking more freely than we had all evening. After making friends with the other customers and toasting our good fortune, we tucked into plates of salad, spaghetti, and ravioli with ferocious energy. As midnight approached, we joined the staff and customers for the traditional countdown, opening the door to let in echoes of celebratory outbursts across the city. One of the guests began playing Irish and American songs on the piano. Our group of formerly sedate playgoers joined in with great glee, Heather Leigh Owens delighting the mostly Irish audience with her ethereal rendition of a Thomas Moore song she had learned for Linda's course. We couldn't have planned a better celebration, we all agreed as we walked home, and the little group that had formed so awkwardly earlier in the evening will always be united in the memory of that wonderful New Year's Eve.

Those are the moments of the trip I will remember best, the unexpected coming together of people and places, the surprise of a student's initiative or insight, the ordinary moment that became something more. In addition to all we saw of Ireland, the trip gave us time to get to know each other in ways our hectic Agnes Scott lives rarely allow. Some of these encounters filled an afternoon or an evening, others were only as long as a conversation in the back of the bus as it sailed along a country highway, or as short as a glance exchanged when irony, or humor, or some shared understanding brought two or three of us together. One morning over breakfast in our hotel in Kilkenny, several of us got to chatting about parents. My father had just died six months earlier, and I was a still a bit raw about it. It turned out that three of the students at the table—Amber Pipa, Rachel Balog, and Deirdre Donohue —had all lost their fathers at an early age, and we talked about loss, memories and change, the middle-aged professor learning from the experiences of the 20-year-old students.

Even the weather created moments of drama or surprise, reminding us every time the sun came


Glencar Waterfall

out to savor the unexpected. Linda and I had warned the students to be prepared for sightseeing in rain, mud and even snow. There were two or three days of pretty solid rain, like the day we visited Kilmainham Gaol, the 18th-century prison where most Irish patriots spent some of their life, and Glasnevin Cemetery, where many of them are buried. At Glasnevin, the rain made the perfect backdrop for the gallows humor of our guide and the students' somber photos of their heroes' and heroines' graves. Later, Kelly Bernazza wrote movingly about the Kilmainham-Glasnevin day in her essay about the political character of the Irish landscape. As she told me, "The rain made that day."

But for most of the trip it was astonishingly sunny, the low-slung winter sun lighting the landscape with photogenic shadows and nuances of color. The day we drove out the Dingle Peninsula, we saw an array of rainbows along the way, including one that sprang up over a rundown filling station and that seemed to catch fire and intensify as we watched, a moment lovingly referred to from then on simply as "ah . . . the rainbow." Just as we reached Inch Strand, the sun finally emerged from the clouds to stay. Tired of being cooped up in the bus for so long, the students burst out onto the beach, running in all directions as the surf lapped their feet. "Ah . . . the rainbow" and Inch Strand, two chance stops on the way to something else, were probably the two most photographed moments of the trip.

Sligo, where William Butler Yeats spent his childhood summers, was the scene of a spontaneous Yeatsian moment created by Linda, a moment of inspiration, hilarity and pure poetry. Linda had been the Yeats champion throughout the trip, reciting his beautiful lines at appropriate places and steering us toward sights where he had visited or lived. The first stop on our Yeats day was "Under bare Ben Bulben's head / In Drumcliff churchyard," where the poet lies buried with the famous epitaph he wrote carved on his

tombstone: "Cast a cold eye / On life, on death. / Horseman, pass by!" As the students gathered around to take pictures of their Yeats professor paying homage, Linda suddenly lay down on her back on the grave, her arms folded across her chest, a saintly but mischievous smile on her face. As cameras flashed, workmen on the scaffolding of the church tower called down good-humored insults, and stretching out her arms like Dracula waking in his coffin, Linda rose from the grave.

Like Linda and her passion for Yeats, the students soon began to develop their own loves and obsessions, sometimes connected with the essays they would write on their return, sometimes connected with the Ireland they were beginning to know. I remember Cassie Castillo getting out of the bus everywhere there were stone walls she could photograph for her project. In Galway, I ran into an exuberant Ruth Hartness being escorted around the city by two children she'd met near the river; she had unexpectedly fallen in love with the city and was planning her essay as she walked.

We hadn't been 10 minutes at the serenely beautiful Muckross House in Killarney when Amy Likovich exclaimed, "I'm doing my paper on this place!"

Every time we went to a rocky beach, cliffs, a hill or a tower, Mazie Lawson could be found at the top, waving to the rest of us below. Exploring Blarney Castle together one day, Sharon Strickland and Mazie built a friendship on their love of "trails and corners and cliffs and staircases" and "going places where you're not supposed to go." Our driver was always ready to notice and accommodate these consuming passions. Deirdre Donohue's desire to see County Donegal for

Muckross House in Killarney

Deirdre Donohue, Hillary Wiggin, Caroline Mitchell, Kristen Whirley at Inch Strand on the Dingle Peninsula.

her paper on the playwright Brian Friel convinced Michael to drive 30 miles out of our way so she could take pictures and stand on the very soil. He gave up a morning off to take Rachel Lackey and Holyn Ivy to see the megalithic tombs at Carrowmore, and on our last day of sightseeing, drove us from Belfast to Dublin at an efficient pace so that Rachel Balog could get a photograph of the General Post Office for her paper on the Easter Rising before the sun set.

On our trip to Ireland we took in an astonishing amount of information about history, literature, politics and culture; we traveled the country from Dublin to Waterford, Galway, Sligo and Belfast; we got to know the republic and the province—green, orange and all the shades of political opinion; we saw the mountains of Wicklow, Killarney and Mourne, the coastline at Slea Head, Moher, the Giant's Causeway and the Glens of Antrim. We followed in the footsteps of Yeats and Joyce, Lady Gregory, Patrick Kavanagh, Peig Sayers, J. M. Synge, Maurice O'Sullivan, and Somerville and Ross.

But the moments captured in pictures, writing and memory will be the trip's legacy, glimpses of Agnes Scott students discovering Ireland, each in her own way: Jamie Chilton imitating a swan for us at Coole Park while Amber Pipa recites Yeats' "Wild Swans at Coole"; Kelly Bernazza and Dallas Brazile gamely learning Irish dancing at the Shannon Ceili at Bunratty Castle; Rebecca Norman running on the wet sand at Inch Strand; heads together chatting on the bus or nodding off after a long day's sightseeing; Laurie Boggs on her feet, clapping and singing to the grand finale at the Abbey Tavern singalong on our last night in Ireland.

To see all around and in everything beauty, mystery, a reason to ask questions, a source of new ideas, cause for unexpected delight; to make a cold, rainy day at a ruin into a turning point for a trip or a life. We reach for this in the seminar rooms, laboratories and performance halls at Agnes Scott, but we live it when we travel together to the classrooms of the world.

LINDA HUBERT PHOTO

Christine S. Cozzens is associate professor of English at Agnes Scott.

HISTORY IN STONE:

Ireland's Rock Walls and Dry-Stone Structures

As we left the crowded yet comfortable streets of Dublin and made our way into the countryside, not only the beauty of Ireland, but also its vague familiarity struck me. Perhaps years of exposure to this highly stereotyped land—from calendars to PBS travelogues—led me to expect Ireland to be a green place with miles of artistically crumbling stone walls and quaint cottages. When we stopped at our first stone monument, however, I knew that this feeling of connection was much more than a vague remembrance of something I had seen on television. I felt like I belonged there.

Perhaps my Irish ancestry predisposed me to the quiet, solemn hulk of Newgrange that loomed suddenly before me. Maybe the sheer age and intricacy of this marvelously constructed passage tomb simply draw people in general. Whatever the reason for my attraction, Newgrange impressed upon me the extent and richness of Ireland's history, and what an important role stone plays in preserving that history.

An architectural masterpiece, Newgrange embodies Irish history and culture. The amazing complexity of its planning and construction is evidence of its importance and meaning. From the precisely built quartz walls to the carefully laid corbel stones, which ensure that the tomb remains waterproof, every inch of Newgrange astounds. The tomb's architects situated it so precisely that once a year, at Winter Solstice, light from the dawning sun enters a "light box" above the door brilliantly and illuminates the tomb's interior. Incredibly, Neolithic builders constructed Newgrange, and its sister tombs Knowth and Dowth, using only stone tools.

Ancient stone structures abound throughout Ireland, serving as graves, monuments and vessels of historical knowledge. Ireland's story can be, and often has been, read in its stones. Archeologists have traced the use of stone in Ireland back to it earliest inhabitants, Mesolithic people who lived circa 7000 BC. Ireland's most recognized stone work, however, did not appear until the Neolithic era, approximately 4000 BC. Most notably, the Neolithic people constructed a variety of massive burial tombs, referred to collectively as megaliths. From the mound-like court cairns and passage tombs—such as Newgrange—to the long rectangular wedge-tombs and the upright stones of the portal-tombs the Neolithic people combined art, ingenuity and sound architecture into their structures. As a result many of these structures still exist today, in nearly perfect condition, despite the passage of several millennia.

Following the tombs, the first known stone walls in Ireland began to appear during the latter part of the Neolithic Age approximately 3000 BC. Sites such as Céide Fields in County Mayo and several ruins found in bogs across Ireland bear examples of these early walls. As we continued our trek across Irish countryside I began to notice just how many stone walls Ireland has. Most of the walls I observed during a day of cataloging in County Clare appeared to serve as boundary markers although other functions for these walls later became apparent. Our tour guide on the Coastline Road pointed out the scarred mountainside turf of old potato fields now barren, carefully surrounded by precisely built and squared dry-stone walls.

Walls also appeared as protective devices along cliff edges and around cemeteries, monasteries

Newgrange embodies Irish history and culture.

REBECCA NORMAN PHOTO

and castles. Instead of seeing these low, naturalistic walls as barriers, I perceived them as weaving a safe, connecting grid of commonality throughout Ireland. America's barbed wire and chain link fences hardly have the same effect. While our fences separate, Ireland's walls unite. It seems that no matter where we journeyed in Ireland, who lived there or what values they held, one consistency existed: the presence of stone walls. Still, not until I looked down upon Ireland as we began our journey home did I realize the true extent of its stone network. From thousands of feet in the air, the only readily apparent man-made structures on the island were thousands of stone walls.

Roughly 250,000 miles of mortared and dry-stone walls weave their way across the country. Mainly the walls serve a farming purpose, either to keep animals out or to keep them in, or to divide one's crops from a neighbor's. Ireland's earliest walls are dry-stone, but not all dry-stone walls have their foundation in ancient times. Although requiring some skill to master, dry-stone masonry survives today because it has several advantages over mortar techniques. Dry-stone walls require very little foundation work, and no mortar, which makes them cheaper and easier to build. I have seen entire dry-stone entranceways and walls constructed in less than a day. Ability to survive cold, damp weather and an innate aesthetic value add to the desirability of dry-stone walls. Many of Ireland's walls both mortared and dry-stone, have been built within the past 150 years.

Irish stone structures commonly utilize materials such as sandstone, limestone, basalt and granite. Sandstone, a soft sedimentary stone, often appears in walls, buildings and elaborately carved Celtic high crosses. Unfortunately, it weathers poorly. Limestone appears mostly in monuments and in decorative and facing work. Often, highly polished limestone served as a less expensive alternative to marble. Basalt, an igneous stone, creates impressive natural structures, like Giant's Causeway on the Antrim coast of Northern Ireland. Builders incorporate it into boundary walls and rough buildings. Granite—containing quartz, feldspar and mica—plays an important role in stonework because of its hardness and high quality. Skilled builders use granite to create structures with precise dimensions.

Most dry-stone walls fall into four categories: single stone, double stone, combination single and double or feidin, and retaining. Single stone walls measure one stone deep. Their construction involves placing increasingly smaller stones on top of one another in pyramid fashion. Most commonly, single walls exist in Donegal, Down and the Aran Islands. The areas in which we traveled, however, had few examples. One variation of a single-stone wall does stand out in my mind though. A waist-high barrier composed of single depth gray stone slabs stood as the sole barrier between us tourists and a 650 foot plunge off the Cliffs of Moher in the west of Ireland. Facing winds that almost knocked me off my feet, I rejoiced in the presence of such a protective boundary.

Double stone walls consist of two faces and a core of smaller stones. Slightly more difficult to construct, these walls require a firm, flat foundation and depend on proper stone placement. Coping stones, laid across the top of the wall, serve not only as decoration, but as a necessary stabilizer. I noted a great number of decorative double stone walls in front of businesses, state buildings and high-class housing developments throughout County Clare.

Feidin walls have bases constructed in the same manner as a double wall, with an additional section of single stone wall built on top. Very few examples of this type of wall exist, mostly in County Galway and the Aran Islands.

Retaining walls help prevent erosion and their uses extend from roadsides to railways to harbor banks. The most notable examples that I encountered lined the harbor banks, including those of Cobh, historical center of Irish emigration activity and Titanic's final port of call.

Ireland's dry-stone walls hold another interest for me, beyond their beauty and architectural exquisiteness. Last summer, as I prepared for my journey to Ireland, I made an exciting discovery: Irish influences in my own hometown of Franklin, Tenn. Many of the stone walls scattered throughout the area have roots more ancient than our country itself. Irish immigrants to middle Tennessee brought with them the art of dry-stone masonry practiced since Neolithic times. These dry-stone walls, unbeknownst to me, had brought an Irish influence into my everyday American existence. This revelation emphasized to me that we, as citizens of the world, do not realize how connected we really are.

My trip to Ireland gave me the unique opportunity to study first hand the origins of the walls that make up such an important part of my historic town. Living surrounded by these dry-stone walls added to my feeling of connection with Ireland. The commonality gave me something to latch onto in an unfamiliar land, a feeling that part of Ireland belonged to me too.

—Rebecca Norman '00 traveled with a Global Awareness group to Ireland in January. This article is abridged from her award-winning essay for English 205G.

A MATTER OF HONOR

AN INTERVIEW WITH JEAN HOEFER TOAL '65

FIRST WOMAN CHIEF JUSTICE OF THE SOUTH CAROLINA SUPREME COURT

On June 1, after serving as associate justice of the South Carolina Supreme Court since 1988, Jean H. Toal '65 became the first woman in the history of the state to be elected chief justice. Her term of service begins in March 2000. To mark this historic occasion, Agnes Scott Alumnae Magazine *invited Justice Toal and Richard Parry, the Fuller E. Callaway Professor of Philosophy, to discuss the relevance of honor in today's society. Parry, a Plato scholar, has directed workshops and seminars that show the relation between ancient Greek accounts of virtue and contemporary character education, which some educators have begun to revive in the modern curriculum in primary and secondary schools.*

Richard Parry: How would you explain the notion of honor to the students entering Agnes Scott College today?

JUSTICE JEAN H. TOAL: Honor is the giving of one's word as a guarantee of ethical conduct. At its core, the honor system under which I lived, and under which our community at Agnes Scott still lives, is a system whereby members of the community are trusted to abide by a set of agreed upon values and regulations without the necessity of being supervised or surveilled. In other words, there are two components of a system of honor under which a community lives. First, the community must agree upon a shared system of values. Second, the individuals in the community must pledge their honor to abide by the community's values.

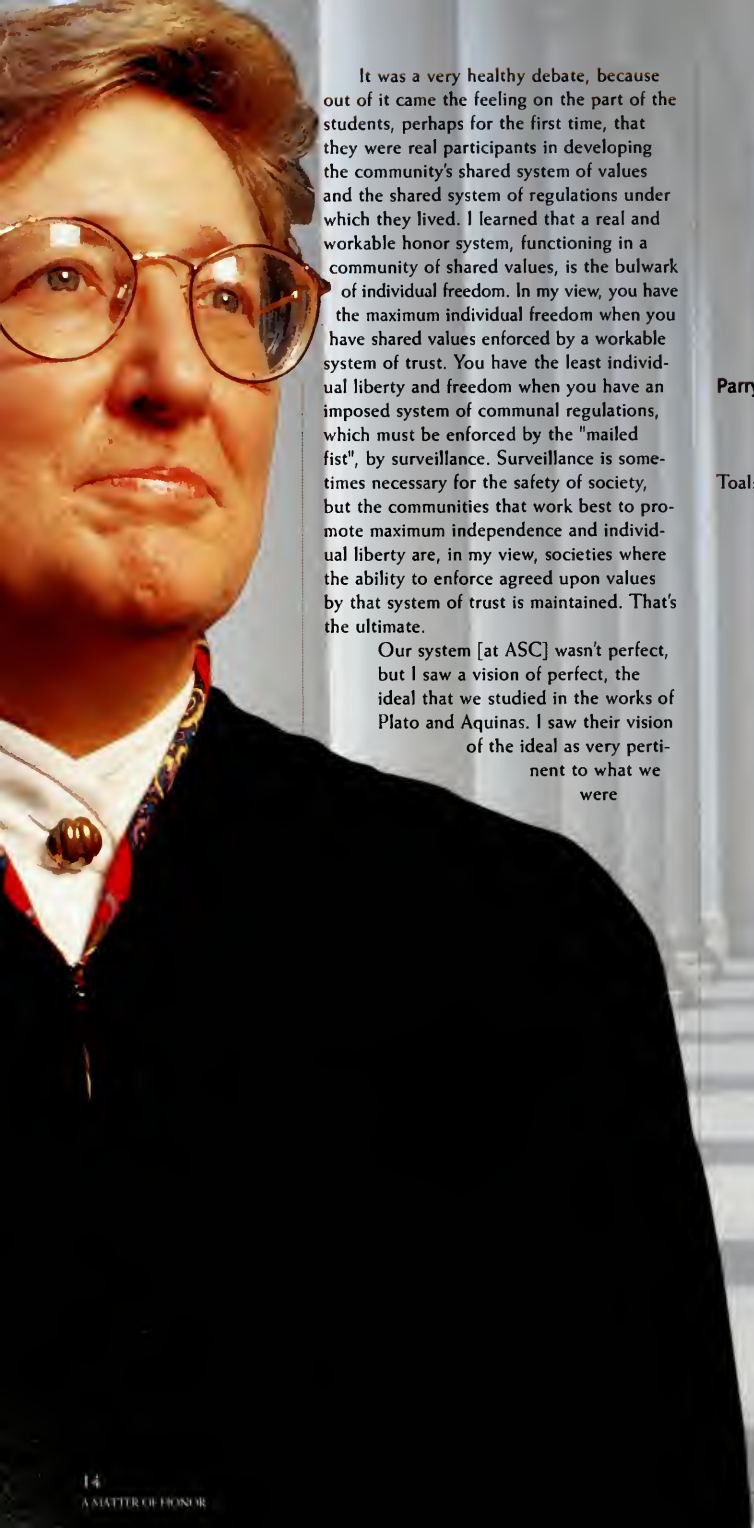
I believe honor systems flounder sometimes because they're used too broadly. Every honor system must be developed around a core system of important, shared community values. Community members live by those shared values in an atmosphere of trust. If an honor system in a college community is used to enforce every minor regulation, whether the community agrees with the regulation or not, then the honor system will flounder in my view. This is particularly true in the social area.

When I went to Agnes Scott in the sixties, the Honor System was used very broadly to enforce not only the academic and personal values at the core of what we thought about ourselves and our community, but the system was also used to enforce late time limits and all kinds of minor social regulations. Sometimes an entire community can't agree upon minor regulations of that sort. That doesn't mean you shouldn't live by them, but it means your system for enforcing them can be different. Your system for enforcing and living by the core values needs to be a system based on complete and unconditional trust of each other.

Parry: Did you have that sense of being surveilled on some of those minor points when you were a student?

Toal: I think I had the sense of being a surveillor and a surveillee because I served on the Judicial Council. At that time, members of the Judicial Council struggled with a great debate about our Honor System. The debate focused on some of the social regulations, particularly those with respect to drinking alcohol or visiting young men in their living quarters.

PHOTOGRAPHY BY CAROLINE JOE



It was a very healthy debate, because out of it came the feeling on the part of the students, perhaps for the first time, that they were real participants in developing the community's shared system of values and the shared system of regulations under which they lived. I learned that a real and workable honor system, functioning in a community of shared values, is the bulwark of individual freedom. In my view, you have the maximum individual freedom when you have shared values enforced by a workable system of trust. You have the least individual liberty and freedom when you have an imposed system of communal regulations, which must be enforced by the "mailed fist", by surveillance. Surveillance is sometimes necessary for the safety of society, but the communities that work best to promote maximum independence and individual liberty are, in my view, societies where the ability to enforce agreed upon values by that system of trust is maintained. That's the ultimate.

Our system [at ASC] wasn't perfect, but I saw a vision of perfect, the ideal that we studied in the works of Plato and Aquinas. I saw their vision of the ideal as very pertinent to what we were attempting as a community to develop. I thought it remarkable for a group of young people to prize so highly the creation of a community built on trust. I concluded that the best system is not a system that is imposed by the broader college worthies, but rather a system that is collaboratively developed by all members of the community, whether they be the students, the faculty, or the administration.

Parry: Do you have a favorite story which illustrates the importance of honor to oneself?

Toal: In my profession, I see lawyers on a daily basis who stand against the easy tide of public opinion, judges who make the hard decisions, and lawyers who tell their clients "no." It's very easy to facilitate unethical conduct, and lawyers are often asked "how can I do what I want to do." To stand against the wishes of the client, to rule against the opinion of the majority, and say "these are the core values of our society and they translate into this kind of conduct and they say 'no' to that kind of conduct."

That kind of approach, to me, is honor in its purest form. The ability to say, "In order for the shared values that you and I have agreed to for this community to really be promoted, this particular course of conduct, though it's popular and easy, though someone may say it's legal or it's not clearly illegal, this conduct is not right, it does not promote integrity, mutual trust, civility and decency." The popular media portrays our legal profession in a negative light, particularly in the late 20th century television and films. This negative characterization has become very prevalent, and yet the profession I see everyday is a profession in which a deep sense of core values informs the courageous stance that a lot of lawyers take.

If you think about it, the legal system in America is unique even among the democracies of the globe. The notion that the law and our Constitution can be universal guidelines for conduct among all

Americans, as diverse as we are, is a remarkable national commitment. Respect for enforcing the dictates of the Constitution by a legal system that depends very heavily on public acceptance of the limitations the Constitution imposes is unique among the nations. Regulation in most other countries is a bit more dictated, not collectively agreed upon. Self regulation is not valued, even in most democracies. It very much is in the United States. The system we have devised for enforcing our community values, our American court system, is very much dependent on the public's confidence for its vitality. That's why I worry sometimes that a few high profile trials might undermine the public confidence. The public sometimes sees jurors who vote their ethnicity or vote their religious preferences or their biases and I think we as judges are very much responsible for this outcome.

Judge [Lance] Ito [in the O. J. Simpson trial] is in my personal judicial hall of shame for letting the lawyers take over his courtroom. Those poor jurors, it's no wonder they voted as the did. It took months to select them. They were asked the most personal questions about their beliefs, their backgrounds. The juror selection process gave them the message that the courtroom was not an objective playing field in which you are supposed to follow the rules as they are given to you and render a fair decision. Their selection was programmed toward picking juror advocates. No wonder they felt they were selected to vote their biases and personal feelings about an issue.

And yet, that is so contrary to the American system of justice and to the idea that jurors are honor bound to put aside personal feelings and as 12 people be objective and take the explanation of the law as the judge gives it to them and render a fair decision about controversies involving their own fellow citizens. That is a uniquely American approach to enforcing our social compact with each other.

Parry: Do you think that the majority of people as jurors carry that out?

Toal: Yes I do. That's why it worries me when the exceptions get all the headlines. The Susan Smith case in South Carolina is a good example of a high profile trial that worked. [Smith was convicted of drowning her two children.] The death penalty was sought in her case. The case was intensely covered and the jurors came from one of the smallest counties in South Carolina. They set aside the high community emotion about the situation and rendered a verdict that they felt was just, based on the evidence they heard in that courtroom and according to the law the judge in that courtroom explained to them. Their verdict was respected even by those who disagreed.

My confidence that such a social compact can work, that the majority can protect the rights of the individual, is rooted in my experience as a student at Agnes Scott.

When you have a country that is diverse and celebrates and promotes its diversity, when that's its strength, as is the case with this country, the compact that we have with each other becomes very fragile. We make a social, spiritual and political compact with each other.

Frankly, my confidence that such a social compact can work, that the majority can protect the rights of the individual, is rooted in my experience as a student at Agnes Scott. I have read about the good community and the just society in philosophy books and Constitutional law classes, but I think I first really felt, in a practical way, that a community could operate like that at Agnes Scott—even with all the imperfections in the system that we had at that time.

Parry: What is the relation of our sense of personal honor to our obligation to others?

Toal: I think a sense of personal honor is

the very foundation of one's ability to have any kind of relationship of meaning or value. Personal responsibility is the baseline of a successful relationship with a stranger, a friend, a family member, whether as a mother, as a wife, as a sister, as a law partner, or as a fellow judge. I think any relationship is very much informed by a sense of personal honor.

Parry: Let's talk about honesty then.

Toal: Honesty is the byproduct of a personal code of conduct based on honor. You're honest because of your personal belief in honor, in self-control, in the importance of following a shared system of values observed even when the only person to whom you answer is yourself. Your honesty, in those conditional terms, is the result of that sense of personal honor.

In my view, you have the maximum individual freedom when you have shared values enforced by a workable system of trust.

Parry: It would seem then to be harder to be honest within a relationship that lacked honor?

Toal: I agree completely. You can't have a relationship of importance, of candor, of decency and civility, of openness with any other person, much less with a community of persons, unless that personal sense of honor and integrity is there.

Parry: In your experience on the bench, how has the concept of honor, learned at Agnes Scott, been relevant?

Toal: I think it has impacted my vision of what a working social compact means. I'm haunted by the paradigm of the honorable person operating within a framework of fair laws. I have not only been in the position to enforce society's rules, but also to enact them. For 13 years I was a state legislator. In that role, I helped formulate the community's framework of rules and regulations. A belief that a community can fairly arrive at and enforce a group of regulations based on shared values has really been central to my life's work. That doesn't mean that you can only have rules that are popular with everyone. For a community to exist in safety, for an ordered society to survive, those shared values have to be enforced in a series of regulations that have to seem fair and be fair.

The judging profession is a lot like that; I not only have to be fair, my process has to appear to be fair to the public. That doesn't mean the public has to like what I decide or agree with what I'm doing, but they have to have a sense that there is a fairness about the process. Fundamental to my reverence for the Constitution and our American legal system is my sense that it is, at its core, fair. My Agnes Scott years taught me to prize honor as the foundation of a just, and therefore fair, society.

Parry: Over the years what changes have you seen in the way people view honor?

Toal: As our society has gotten more complex, the notion that there is individual freedom in a shared system of order, or community order, has become harder for people to accept. Sometimes, it's a tough sell to convince modern Americans that a shared system of values is best promoted by a system which prizes protection of individual liberty. If we conducted a public referendum on whether or not to adopt a prohibition against the search and seizure of a citizen's home without probable cause, the Fourth Amendment might go out the window because we are so scared of people who violate the rules of society. We're fearful of violence and therefore some of the basic values of the Constitution—equal protection of the laws for all the people; due process; the right to remain silent; the requirement that the government, if it accuses, must bear the burden of proving the accu-

sation—are unpopular in late 20th century America. Some Americans seriously believe that the Bill of Rights is a collection of mere technicalities which protect only the worst predators in society. The truth is that if we ever abandon our Constitutional values, we'll turn ourselves over to those very thugs. Their violence will be the only thing that does control.

I'm more convinced every day that real freedom, individually and as a society, is based on an ordered society, where stability is achieved by enforcement of agreed upon values in a fair way. I think we have gone through a period in this country when many citizens did not view honor as the gateway to freedom as they did in the past. I see that changing a lot; I think we've sorted through a lot of things in this country and have accepted a more diverse society. Our Constitution has talked about opportunity for all people since the Revolution, but it hasn't been until the late 20th century that we really confronted what equal opportunity means in a truly strong and diverse society.

Today, I believe we are moving toward a collective national acceptance of the responsibility to ensure equality of opportunity, a belief that our real national strength derives from equality of opportunity. And most importantly, I think our people are moving back to the belief that personal honor is the way to achieve personal freedom, order, and liberty in a society of diverse people.

Jean Hoefer Toal '65

Chief Justice-elect, Supreme Court of South Carolina, assumes this position, March 2000.

- Associate Justice, Supreme Court of South Carolina 1988-present. First and only woman to serve as a justice; first native Columbian and first Roman Catholic to serve on South Carolina's highest court.
- Member, South Carolina House of Representatives, 1975-88; Chair, House Rules Committee, 1982-88; Chair, Constitutional Laws Subcommittee of the House Judiciary Committee, 1977-88. First woman to chair a standing committee.
  - Floor led rules changes which modernized the operation of the House, eliminated the filibuster and shortened the legislative session.
  - Floor led legislation including restructuring of the court system in South Carolina, reform of the Public Service Commission, the State Ethics Law, State Pornography Law, State Probate Code, Model Business Corporation Act and State Local Government Home Rule Act.
- Associate and partner in the firm of Belser, Baker, Ravenel, Toal & Bender, Columbia, S.C., 1970-88.
- Associate, Haynesworth, Perry, Bryant, Marion & Johnstone, Greenville, S.C., 1968-70. Significant published cases tried: Peterkin v. Peterkin 1987; Tall Tower Inc. and SCETV v. South Carolina Procurement Review Panel 1987; Charleston Television Inc. v. S.C. Budget and Control Board 1988, 1990; Catawba Indian Tribe v. South Carolina 1986, 1984, 1983; Able v. S.C. Public Service Commission 1986.
- Member, South Carolina Commission on Continuing Legal Education and Specialization, 1992-present.
- Chair, South Carolina Rhodes Scholar Selection Committee, 1994.
- Chair, South Carolina Juvenile Justice Task Force, 1992-94.
- Parliamentarian, South Carolina State Democratic Convention, 1970-88.
- Co-chair, South Carolina Jimmy Carter for President Committee, 1976.
- Affiliate, Richland County, South Carolina and American bar associations.
- Recipient, Honorary Doctor of Law, The Citadel, 1999.
- Recipient, Honorary Doctor of Laws, Columbia College, 1992.
- Recipient, Honorary Doctor of Humane Letters, College of Charleston, 1990.
- Recipient, Agnes Scott College Outstanding Alumnae Award, 1991.
- Recipient, University of Notre Dame Award, 1991.
- Member, Agnes Scott College Board of Trustees, 1996-present.
- Recipient, Juris Doctorate, University of South Carolina, 1968.
- Recipient, Bachelor of Arts, Agnes Scott College, 1965, Phi Beta Kappa.

RICHARD PARRY, Callaway Professor of Philosophy, is an authority on the subject of Plato's moral theory, exploring it extensively in his book, *Craft of Justice*, published by State University of New York Press in 1996. He has also written about the ethics of physician-assisted suicide, the death penalty, war and nuclear deterrence.

REFLECTIONS ON

Good-byes are often bittersweet. The Wallace M. Alston Campus Center, which opened as the George Bucher Scott Gymnasium and Frances Winship Walters Annex in 1925, has formally moved into the annals of Agnes Scott history.

The 75-year-old Collegiate Gothic building was razed this summer to make way for the state-of-the-art Alston Campus Center, designed by Perry Dean Rogers with architects-of-record Thompson, Ventulett, Stainback Associates of Atlanta.

Photos by Marilyn Suriani

Although the bricks and mortar of the rugged old structure are gone, fond recollections of the days and nights spent there will remain in the memories of the hundreds of women who passed through its ivy-covered entrance. Stories of midnight swims by faculty members have made their way into Alston legend, as have the numerous larger-than-life Black Cat skits performed there each October until the theatrics moved to Gaines Chapel.

ALSTON CENTER

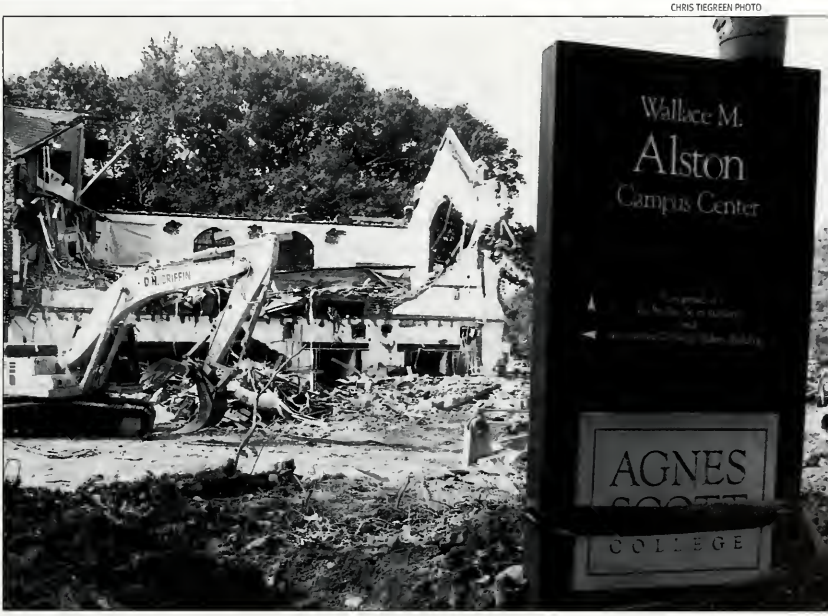
FROM AGNES SCOTT PHOTO ARCHIVE

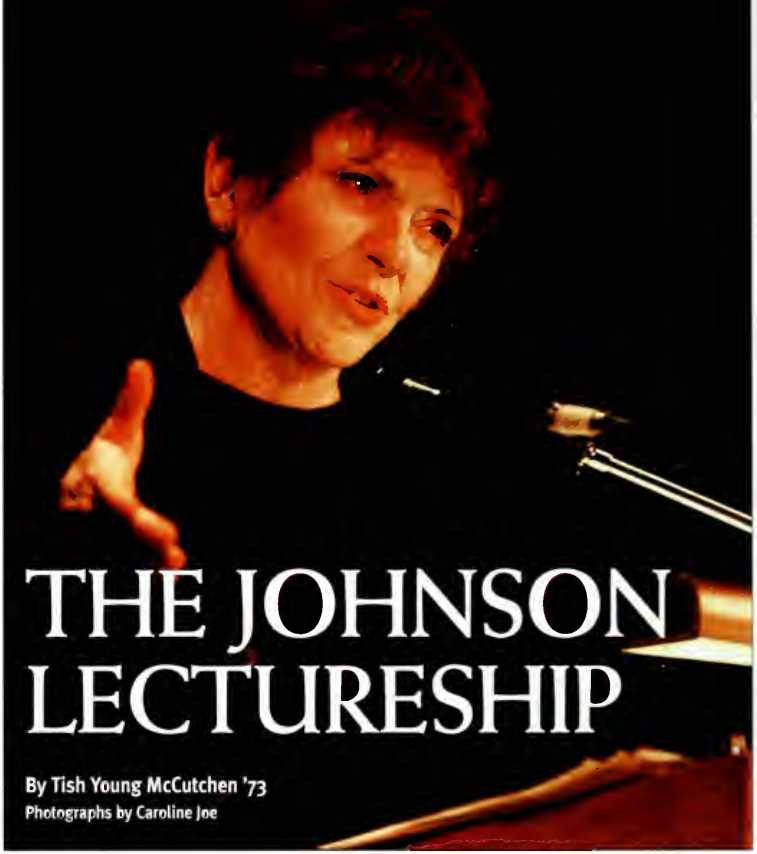
Kay Manuel, retired physical education professor, remembers Alston Center in its heyday when swim classes were so full that students had to swim their laps across the width of the pool rather than the length. She also recalls a few times when the ivy that ascended the exterior walls took on a life of its own. "Sometimes the beautiful ivy covered a little bit too much," she says, noting the days when vigorous pruning around the windows was in order, just "so we could see outside."

Having served in numerous capacities for more than seven decades, Alston Center took on added roles when it was converted into a student center in 1988. Its multiple spaces and annex building served as the Martha Kessler Dance Studios, the Mary West Thatcher Chapel, Student Activities office, snack bar, student organization meeting space, faculty commons, collaborative learning center, post office and last spring, while Evans was being renovated, as a dining hall.

The new Alston Campus Center will provide, among other things, space for campus events and numerous student services such as Career Planning; a cybercafe and technology commons; and a business center and lounge for commuter students, funded in part by a gift from Patricia Collins Butler '28. There's every hope and expectation that the new Alston will become, as Vice President for Student Life and Community Relations Gué Hudson '68 says, "the heartbeat of the campus."

CHRIS TIEGREEN PHOTO





THE JOHNSON LECTURESHIP

With wit, charm and grace, newswoman Linda Ellerbee inaugurates the Bonnie Brown Johnson Lectureship with a tone and message that provides a fitting memorial to the new program's namesake.

By Tish Young McCutchen '73
Photographs by Caroline Joe

When television producer and journalist Linda Ellerbee strode onto the stage in Gaines Chapel last November to inaugurate the Bonnie Brown Johnson Women's Health Lectureship, she delivered what the lecture planning committee expected. With wry humor, she talked about being a survivor of breast cancer. She set exactly the right tone—matter-of-fact, blunt, pragmatic, positive—for subsequent events that would follow: discussion by a panel of men and women personally affected by breast cancer, and a medical panel of experts in breast cancer care and research.

Just as Bonnie Johnson '70 did during her lifetime, the Bonnie Brown Johnson Women's Health Lectureship will connect Agnes Scott College to its constituencies in many different ways. "Science education is one of the keystones of the College's strategic plan, and the lectureship will be an integral part of science education for our students," says Adelia P. Thompson, assistant vice president for Development, who was hired by Johnson when Johnson was Agnes Scott's vice president for Development and Public Affairs.

"Bonnie had long felt that developing an expertise in women's health issues was a role that Agnes Scott should take on as part of its educational focus. And she saw this as a benefit not just for students but for the Decatur and Atlanta communities, for alumnae, faculty and staff. In other words, for all the constituencies of the College."

"We thought the lectureships should be far reaching in scope, addressing a wide array of issues of women's health and well being," said Sandra Bowden, the Charles A. Dana Professor of Biology who was among the planners of the event. "It was important for the first lecture to focus on breast cancer but we felt future lectures could address a number of issues. We hoped that this first lecture would inform and help those who have been

affected by breast cancer or who have loved ones affected by the disease. We also felt it important to tie the events to the learning experience so we made sure to include components of education, prevention, diagnosis and treatment, and prognosis."

The genesis of the lectureship provided an unexpected connection among many alumnae. Along with a solicitation for funds, the College sent out a solicitation for survivor stories—information from and about alumnae who themselves had confronted breast cancer. "We had wonderful contacts with alumnae," says Betty Derrick '68, special assistant to the vice president for Student Life and Community Relations, and a key organizer of the event. "Alum after alum wrote, or called, or e-mailed, and said how glad she was that the College was paying attention to such an important, life-changing experience. They were more than willing to share their experiences in any way they could."

Thompson sees the lectureship as an example of development at its best. "The whole purpose of the Office of Development is to connect people—their hopes and dreams—with the hopes and dreams of the College," she says. "This lectureship is the result of a woman of vision who made that vision known to people who loved her and who could make the vision come true."

Discussions of the lectureship became a glimmer of hope for Johnson when she was struggling with leukemia that eventually proved fatal. Gué Hudson '68, vice president for Student Life and Community Relations, recalls their earliest conversation on the subject.

In a familiar booth at El Toro, a venerable Mexican eatery near Agnes Scott and Emory, old friends Hudson and Johnson shared chips, *chili con queso* and a dream they both had of a new Agnes Scott-sponsored program that would spotlight women's health issues.

"By 1996, we knew that for Bonnie we were fighting against time," remembers Hudson. "Bonnie and I had been talking for years about the great potential Agnes Scott had to make a significant contribution, to both students and the community, in the area of women's health.

"We wanted a program that included a really top-flight speaker, plus a first-rate medical panel. We wanted to draw people in, then give them absolutely the latest and best information we could.

"I guess we were both frustrated doctors. What we both had gone through in our personal lives heightened our interest in medicine, and made us both aware of how important it is to provide information on health issues." One of Hudson's sons has dealt with multiple medical challenges; Johnson had struggled with Crohn's disease and, later, breast cancer. Despite her fragile health, since graduating from college Johnson had served Agnes Scott as an admissions counselor and director of Financial Aid before becoming the College's first woman vice president for Development and Public Affairs. She was also director of special gifts at Georgia Tech and the Emory medical school's chief development officer.

Over many lunches, as Johnson veered between precarious health and trips to the hospital, the two women mapped out their plan. Johnson would be the fund-raiser; Hudson would put together the program. Together, they would be quite a team.

As 1996 ended, Johnson learned not only that her breast cancer had recurred; but also that, possibly as a result of the ensuing chemotherapy, she had developed leukemia. A bone marrow transplant in early 1997 was unsuccessful. Still, she and Hudson continued their conversations about a women's health series.

"It gave us something positive to talk about given the tragedy of the situation," says Hudson. "Bonnie would say, 'This is what I'm getting well for.' And we would agree that she definitely needed to get well so that she could get the money raised—we both knew that was something I'd never done in my life."

Bonnie Brown Johnson died in April 1997. Hudson had to learn how to be a fund-raiser after all.

Agnes Scott College shared with Johnson's husband, Dave, a determination to honor this remarkable alumna in a way that would commemorate both her strong interest in medicine and her indomitable spirit. Hudson worked with the College's development staff, including Thompson and Director of Major Gifts Andrea Swilley '90, to determine how best to channel the outpouring of memorial gifts from alumnae, friends, family and professional colleagues of Bonnie. Dave Johnson provided the seed money. As a result of this collaboration, the Bonnie Brown Johnson Women's Health Lectureship Fund topped $100,000 within a few months.

"This was Bonnie's dream—to make sure that young women's education at Agnes Scott included the very best knowledge about con-

BILL LAI PHOTO

BONNIE BROWN JOHNSON '70 served as the first woman vice president of Development and Public Affairs at Agnes Scott. She also served the development community at Georgia Tech, and until the time of her death from leukemia in April 1997, at Emory University.

Linda Ellerbee (right) talks to seminar attendees after her speech.

"Linda Ellerbee exemplified so many of the qualities that Bonnie Johnson admired, and many that Bonnie exhibited. Ellerbee has gone down an independent path and created things that people said wouldn't work. Her standards of excellence and professionalism certainly mirror what Bonnie stood for."

During the lectureship events, a medical panel shared the latest information on breast cancer and treatment.

ditions and diseases that primarily affect women," says Derrick, who, with a planning committee of faculty, staff and alumnae, took on the challenge of making Johnson's vision a reality.

"Linda Ellerbee exemplified so many of the qualities that Bonnie admired, and many that Bonnie exhibited," says Derrick. "Ellerbee has gone down an independent path and created things that people said wouldn't work. Her standards of excellence and professionalism certainly mirror what Bonnie stood for."

"Bonnie was a woman who wanted to make the world better. There are many Agnes Scott women just like that—creative and visionary women who have wonderful hopes and dreams. We'd love to talk about their ideas, to see if they link up with the priorities of the College," notes Thompson.

With the lectureship successfully launched, its future is under discussion. What should it address next? Depression and mental health? Lupus? Osteoporosis or arthritis? Menopause and the reproductive system? How often should it be held: Annually? Every two years? What format should it take? There are many questions on the table but one thing on which everyone concerned agrees: "We will do it as often as we can do it exactly right," says Thompson. "That was Bonnie's way, and that is Mary Brown Bullock's way. For Agnes Scott, that is the only way."

Survivor's List

A Partial List of Agnes Scott College Alumnae Breast Cancer Survivors

Harriett Graves-Beckly '76, Vero Beach, Fla.
Elizabeth Bean Burrell '74, Spartanburg, S.C.
Anne McWhorter Butler '58, St. Louis, Mo.
Ayse Ilgaz Carden '66, Tucker, Ga.
Blaine Garrison Cooper '66, Cumming, Ga.
Anne Foster Curtis '64, Chattanooga, Tenn.
Julie Johnson Danner '86, Kennesaw, Ga.
Leland Draper '63, Avondale Estates, Ga.
Barbara Martin Dudley '86, Atlanta, Ga.
Frances Bailey Graves '63, Atlanta, Ga.
Virginia Corry Harrell '53, Jacksonville, Fla.
Muriel Gear Hart '52, Hendersonville, N.C.
Emily Tyler Harton '65, Thomaston, Ga.
Janice Lynne Henry '61, New York, N.Y.
Julia Slack Hunter '45, Atlanta, Ga.
Jayde Daniel Joseph '90, Lawrenceville, Ga.
Dorothy Travis Joyner '41, Decatur, Ga.
Marilyn Breen Kelley '66, Norman, Okla.
Lorton Lee Lewis '49, Gainesville, Fla.
Anne Elcan Mann '48, Lake Park, Ga.
Mollie Merrick '57, Decatur, Ga.
Harriet Higgins Miller '61, Atlanta, Ga.
Jan Fleming Nye '59, Parker, Colo.
Cheryl Winegar Mullins '63, Atlanta, Ga.
Joyce Munger Osborn '54, Erie, Pa.
Christina Yates Parr '47, Columbia, S.C.
Jane Norman Scott '60, Culpeper, Va.
Margaret Shirley '81, Tucker, Ga.
Susan Gamble Smathers '75, Jacksonville, Fla.
May Day Folk Taylor '66, Chevy Case, Md.
Caroline Gray Truslow '41, Reidsville, N.C.

BLACKFRIARS

AN 85TH ANNIVERSARY CELEBRATION

Agnes Scott's theatre troupe, Blackfriars, the oldest continuously performing group in Atlanta, traces its origin to 1915 when an enthusiastic huddle of thespians was shaped and directed by the able Frances Gooch. Gooch passed the theatrical torch to Roberta Winter, a formidable dramatist whose presence continues to be felt each time we enter the Winter Theatre of Dana Fine Arts. From Winter to Jack Brooking, the torch passed, with Brooking's vision and the student performers' energy sustaining Blackfriars.

In marking the 85th anniversary of Blackfriars, AGNES SCOTT ALUMNAE MAGAZINE *invited the current chair of the Department of Theatre and Dance, Dudley Sanders, to address the relevance of theater in today's video and movie-driven society.*

GARY W. MEEK PHOTO

Theatre is our most democratic of the performing arts. Two people and $20 will get you "The Zoo Story" on a park bench. Theatre makes artists of us all.

By Dudley Sanders

Raising the lights.

If it did happen, then the performer's name was Thespis, and he is credited with being the very first actor.

Picture this: Mediterranean sun beating down on the south slope of the Acropolis, the sea a hazy blue in the distance, a March wind whipping at the hem of your chiton and the chitons of several thousand of your fellow citizens. Below you, in a circular space carved out of the hillside, a chorus of 50 men chant sonorously and dance in intricate, interlocking steps like a Busby Berkeley musical, only with masks and religious content, since the hymn, or dithyramb, is intended to honor Dionysus, god of fertility and progenitor of the sacred grape. And so they sing, 50 voices strong, "Dionysus, he's our man, if he can't bring wine, no one can." Or words to that effect.

The year is 534 BC, and, unbeknownst to you, theatre is about to be invented.

Now dithyrambs are fine. Zeus knows you like dithyrambs as much as the next Athenian. In fact, you and your friends and neighbors have gathered together this afternoon for the sole purpose of hearing dithyrambs. "Dionysus did this, Dionysus did that. . . ." So you are understandably astonished when one of the performers steps out of the chorus, lifts his masked chin, and says, "I am Dionysus, and I want everyone to drink up!"

Whoa. . . You're a little shaken. Did he just say he was Dionysus? You turn to your nearest spectator for confirmation, and he nods, nudges you in the ribs and says, "Hey, this is new." New indeed.

Did any of this actually happen? Probably not. But if it did happen, then the performer's name was Thespis, and he is credited with being the very first actor: the first performer to impersonate a character, the first to take the depiction of a protagonist's exploits from a third-person recounting of past events to a physical imitation set in the perpetual now of the drama. And for a too brief moment, you were in the

Play List

1915 THE KLEPTOMANIAC

1916 A MIDSUMMER NIGHT'S DREAM
DEAD ERNEST
THE OXFORD AFFAIR

1917 CUPID'S PARTNER
ENDYMION
PHILOSOPHY VS. CUPID
THE BRACELET

1918 BREEZY POINT
MUCH ADO ABOUT NOTHING

1919 RISE UP JENNIE SMITH
WHERE DREAMS COME TRUE
THE NARROW PATH OF GOOD
ENGLISH
WOULD YOU BREAK A PROMISE?
TWELFTH NIGHT
THE SIX WHO PASS
WHILE THE LENTILS BOIL

1920 IF I WERE KING
AS YOU LIKE IT
THE LADIES OF
CRANFORD
THE GREEN MOTH
THREE DEAR
FRIENDS

1921 OUR AUNT
FROM
CALIFORNIA
SOCIETY MANNERS
(TWO RUNS)
EVERYBODY'S HUSBAND
THREE PILLS IN A BOTTLE
PRUNELLA
THE RISING OF THE MOON
THE OLD PEABODY PEW

1922 MISS MARIA
SURPRESSED DESIRES
THE MAN WHO MARRIED A
DUMB WIFE
BEHIND A WATTEAU PICTURE
THE WILL O' THE WISP

SIR DAVID WEARS A CROWN

1923 FOR DISTINGUISHED SERVICE
THE CHINA PIG
LIMA BEANS
A MIDSUMMER NIGHT'S
DREAM
(SELECTIONS)
THE RECOMPENSE
TWELVE GOOD MEN AND TRUE
LIMA BEANS
THE WONDER HAT
THE RESCUE
FOURTEEN

1924 LITTLE WOMEN
THE BEADED BUCKLE
A MIDSUMMER NIGHT'S
DREAM
NEIGHBORS
THE ROMANCERS
JOINT OWNERS IN SPAIN
CONFLICT

1925 THURSDAY EVENING
THE BEADED BUCKLE
FOLLWERS
NEVERTHELESS
WILL O ' THE WISP
DADDY LONGLEGS

1926 THE CHARM OF THE
HAWTHORNE
THE DARNED DRESS
AUNT TENNIE
VALUES
TWEEDLES
ANNE OF GREEN GABLES

1927 TRUMPETS
BLACK MOUNTAIN
TINKEY TOYS
BISHOP WHIPPLE'S MEMORIAL
AS YOU LIKE IT
FIGUREHEADS
TRYSTING PLACE
THE PURPLE DREAM

1928 VICE VERSA
KITTY SEE IT THROUGH
HERO WORSHIP (TWO RUNS)

presence of the living god.

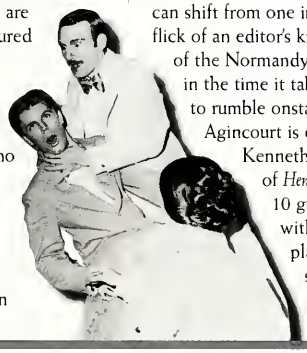
Fast forward 2,500 years: Georgia sun beating down on a split-level ranch in Dunwoody, the Mall of Georgia a distant rumor, the air conditioner purring. And you've just returned from Blockbuster with a bag of microwave popcorn and a guaranteed-to-be-there copy of *Titanic*. You pop the tape in the VCR, settle back on the sofa, and not even the pedestrian love triangle keeps you from being wholly absorbed in the tragedy of the doomed ship. As the grim story unfolds, it's not hard to imagine the camera has somehow miraculously recorded the events of that night, so realistic are the images that have been captured on film.

If you really wanted to be wowed, witness *The Phantom Menace* at the local multiplex theatre, with scenes that seem no less real, despite the fact that they could never have taken place, and existed for the most part as bits and bytes inside a computer before their eventual transfer to celluloid. The man in the Dionysus mask seems a little less compelling.

Or does he?

Certainly film and video are able to provide a multiplicity of images with which the theatre can never hope to compete. They can take us to the tip of Everest, the Battle of Agincourt or the deck of the Starship Enterprise—indeed, all manner of places that are nigh impossible to get to, no longer exist, or never did—and depict them all in the kind of exquisite detail that only a production budget in the millions can permit.

To add flash to the fire, film and video can shift from one image to another with the flick of an editor's knife. We can watch most of the Normandy invasion zip by onscreen in the time it takes a single scenic wagon to rumble onstage. And realistic? While Agincourt is on the table, compare Kenneth Branagh's stage version of *Henry V, Act I*—some verse, 10 guys marching across stage with banners, a little sword-play—with the film version—some verse, 600 armored knights on



Certainly film and video are able to provide a multiplicity of images with which the theatre can never hope to compete. Yet can the projection of film compare with the flesh-and-blood intimacy of live theater?

PINK AND PATCHES
DUST OF THE MINES
PINK AND PATCHES
HERO WORSHIP
THE TAMING OF THE SHREW
GRANDMA PULLS THE STRING
EVER YOUNG
THE WILLO' THE WISP

1929 FAR AWAY PRINCESS
CINDERELLA MARRIED
SAVED
THE GRATE
ONCE IN A BLUE MOON
ACHILLES' HEEL
EXPRESSING WILLIE

1930 WISDOM TEETH
CABILDO
GYPSY
SOUTHERN UNLIMITED

RUSSIAN ANTIQUES
ME AND GALAHAD
ALL IN A DAY'S WASH
THE WREN
WHAT THEY THINK
NO GOOD
THINKING MAKES IT SO
THE IVORY DOOR

1931 LITTLE WOMEN
OP-O'-ME-THUMB
LOVE IS LIKE THAT
MEN FOLK
IN LOVE WITH LOVE
THE KING'S FOOL
AT THE
WEDDING
REHEARSAL
A POUND OF
FLESH

1932 PYGMALION
LORENA
NINE 'TIL SIX

1933 QUALITY
STREET
(TWO RUNS)
HAY FEVER

1934 THE LADIES OF CRANFORD
ONCE THERE WAS A PRINCESS
HER HUSBAND'S WIFE
YOU NEVER CAN TELL

1935 CRAIG'S WIFE
CHOEPHOROE
MR. PIM PASSES BY

1936 BRIDAL CHORUS
PLAYING THE GAME
DOUBLE DOOR

1937 SPRING DANCE
MOOR BORN
MRS. MOONLIGHT

1938 PYGMALION
THE TROJAN WOMEN

STAGE DOOR
JUST WOMEN
HOW HE LIED TO HER HUSBAND

1939 DREAM OF AN AUGUST NIGHT
THE GREEN VINE
SEVEN SISTERS
A WOMAN OF JUDGMENT

1940 I'LL LEAVE IT TO YOU
(TWO RUNS)
EPISODES IN THE LIFE OF
LUCY STONE

1941 BRIEF MUSIC
THE DISTAFF SIDE
LADIES IN WAITING

1942 DEAR BRUTUS
HEARTS
LETTERS TO LUCERNE

1943 TIME FOR ROMANCE
SHUBERT ALLEY

1944 REHEARSAL
WOMEN WHO WAIT
QUEEN OF FRANCE
THE CRADLE SONG
SPIDER ISLAND

1945 AS YOU LIKE IT (SCENES)
ROMEO AND JULIET (SCENES)
TWELFTH NIGHT (SCENES)
WILL O' THE WISP
BE SEATED
THE PRINCE WHO WAS A PIPER
FEAST OF THE HOLY INNOCENTS
PRIDE AND PREJUDICE

horseback galloping through a field of muck while tens of thousands of arrows rain down upon them, bloody corpses littering the terrain. Surely poor Thespis doesn't stand a chance.

Except for one thing. He's really there. And he's there just for you. Film is only shadows on a wall; video a stream of electrons in a cathode ray tube. But Thespis is flesh and blood and bone. When you watch the image of Leonardo DiCaprio go down with the image of the ship, the Leonardo is off somewhere in Palm Springs and what passed for the ship is divided between a scrap heap in Mexico, a model shop at Industrial Light and Magic, and a very large computer file (while the real ship still sits at the bottom of the Atlantic). But when you watch Thespis, you and he occupy the same space, you breathe his air, you share his inescapable humanity.

Whatever their visual or narrative dynamism, even at their best, film and video remain essentially passive entertainment. At their worst, their saturation of image and sound generates a measure of numbness in their viewers, and the filmmakers' impulse to ratchet up the asteroids, the car crashes and the villains-who-won't-stay-dead-at-the-end only adds to the hollowness of he experience. Even our language makes it clear: we "veg" out in front of the TV, we turn into "couch potatoes."

But there are no theatre potatoes. You enter the world of the play as a participant, not just as a spectator. Each performance becomes a confrontation, demanding your attention, your commitment, and your passion for it to succeed. Your response feeds the actor's work, gives it life and shape, and makes it possible. Without you in front of the film screen or television set, moving pictures roll implacably onward, ignorant of and indifferent to your absence. But without you in the theatre, Thespis is only in rehearsal.

Speaking of which, who is this Thespis anyway? Figuratively speaking, he is you. Our emotional identification with the protagonist is one of drama's most profound strengths—we become Hamlet, we become Antigone. But literally speaking, he can be you, too.

Consider for a moment the resources it takes to make a film. Production budgets rou-

Eastern and western perspectives emerge in costuming as well as play content.

1946 HOTEL UNIVERSE
LADY WINDERMERE'S FAN

1947 KIND LADY
PULLMAN-CAR HIAWATHA
FASHION OF LIFE IN NEW YORK

1948 THE GREAT DARK
TROJAN WOMEN
OUR HEARTS WERE YOUNG AND GAY

1949 NO WAY OUT
EASTWARD IN EDEN

1950 PYGMALION
LADIES OF THE JURY

1951 HEARTBREAK HOUSE
THE SERVANT IN THE HOUSE

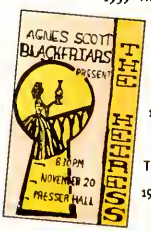
1952 I REMEMBER MAMA
TAKE TWO FROM ONE

1953 CHOEPHOROE
THE GRASS HARP

1954 MOOR BORN
FAMILY PORTRAIT
SCENES FROM SHAKESPEARE
THE SKIN OF OUR TEETH

1955 TWELFTH NIGHT
ANTIGONE

1956 THE WOULD-BE GENTLEMAN
PYGMALION (SCENES)
THE GLASS MENAGERIE (SCENES)
THE TAMING OF THE SHREW (SCENES)



BLITHE SPIRIT (SCENES)
CYRANO DE BERGERAC (SCENES)
OUR TOWN (SCENES)

1957 CHALK GARDEN
THE WORLD WE LIVE IN

1958 THE TEMPEST
THE ENCHANTED

1959 TRIFLES
SOMETHING UNSPOKEN
ARIA DA CAPO
HAPPY JOURNEY
THE HEIRESS

1960 THE BIRTHDAY OF THE INFANTA
ELECTRA
THE SKIN OF OUR TEETH

1961 THE ILLUMINATI DE DRAMA LIBRE
UNCLE SAM'S CABIN
REFUTATION OF AN OLD THEME
SOMETHING THAT LASTS
THE HOUSE OF BERNARDA ALBA

1962 RING ROUND THE MOON
THE BALD SOPRANO
THE MEASURES TAKEN

1963 THE GARDENER'S DOG
THE DARKNESS AND THE LIGHT

EVERYMAN
THE CREATION OF THE HEAVENLY BEINGS AND THE FALL OF LUCIFER
THE CREATION OF MAN
THE GARDEN OF EDEN
THE FALL OF MAN

1964 BLITHE SPIRIT
ROYAL GAMBIT

1965 MAJOR BARBARA
THE LOVE OF DON PERLIMPLIN AND BELISA IN THE GARDEN
MASKS OF ANGELS

1966 THERE'S SOME MILK IN THE ICEBOX
URFAUST
THE LIFE AND DEATH OF TOM THUMB THE GREAT; OR THE TRAGEDY OF TRAGEDIES

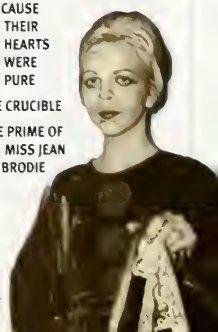
1967 THE CHILDREN'S HOUR

1968 THE MADWOMAN OF CHAILLOT

1969 BECAUSE THEIR HEARTS WERE PURE

1970 THE CRUCIBLE

1971 THE PRIME OF MISS JEAN BRODIE



tinely crest $50 million for studio releases, and *Titanic* and *The Phantom Menace* easily spent more than twice that. Even a low-budget wonder like *The Blair Witch Project* cost in the neighborhood of $75,000, and while that's bus fare by Hollywood standards, it's a good deal more than most of us have in our pockets. Watch the credits of a feature film or television show and you'll see an army of trained artists and technicians roll by, all of them necessary to the endeavor (with the possible exception of Mr. Willis' hairstylist). But you and a friend can do *The Zoo Story* right now, and all it takes is a park bench, a rubber knife and a check made out to Edward Albee for $20.

Theatre remains the most democratic and inclusive of the performing arts. Its history is made up of civic communities, religious orders, trade guilds, runaway apprentices, college students—amateurs all—gathering together to craft drama from little more than the proverbial two boards and a passion. And with that inclusion comes power—the power to engage, the power to move, the power to transform. Theatre makes artists of us all.

Blackfriars will begin its 85th season with a production of Jean Anouilh's *Antigone*, a contemporary re-telling of a story that was old when Thespis was young. The women in the cast will all be Agnes Scott students, the men members of the community. For some of them, perhaps, it will be their first appearance on a stage. Another dozen students will serve as crew. My colleague David Thompson will direct, and I will design the set. And our budget will be much less than *The Blair Witch Project*.

Over the years, Blackfriars' plays have often called for elaborate costumes and sets.

SUDDENLY LAST SUMMER

1972 A MIDSUMMER NIGHT'S DREAM
FIRST IMPRESSIONS
SKIN OF OUR TEETH

1973 RIMERS OF ELDRICH
LADY FROM THE SEA

1974 BLITHE SPIRIT
THE GRASS HARP

1975 EARNEST IN LOVE
ROPE DANCERS

1976 HOUSE AT POOH CORNER
THE MILKTRAIN DOESN'T STOP HERE ANYMORE
RING 'ROUND THE MOON

1977 OPQRS
TARTUFFE
THREE SISTERS

1978 PUSS IN BOOTS
PALPITATING PASSIONS
LADYHOUSE BLUES

1979 CINDERELLA
BABES IN ARMS
TROJAN WOMEN

1980 ANNABELLE 8ROOM, THE UNHAPPY WITCH

UNCOMMON WOMEN AND OTHERS
APPOINTMENT WITH DEATH
A MIDSUMMER NIGHT'S DREAM

1981 TAKEN IN MARRIAGE
A MIDSUMMER NIGHT'S DREAM
STEP ON A CRACK
THIS PROPERTY IS CONDEMNED
THE DIARY OF ADAM AND EVE
DEAR LIAR
YOU CAN'T TAKE IT WITH YOU

1982 THEATRICAL POTPOURRI
THE CHALK GARDEN
SALAMANDER TERMINAL
LATE LATE ... COMPUTER DATE
FEATURING FREDDY

1983 ALADDIN
THE CONGRESSWOMEN
GODSPELL
LUDLOW FAIR
TO BURN A WITCH
MAGGIE AND THE BIRD GO FISHING

1984 WILEY AND THE HAIRY MAN
THE HOUSE OF BLUE LEAVES
GETTING OUT
THE BALD PRIMA DONNA
WHERE HAVE ALL THE LIGHTNING BUGS GONE?
ABRAHAM AND ISAAC
THE IMPORTANCE OF BEING EARNEST (GARDEN SCENE)
DAUGHTER TO NUN (ADAPTATION OF RICH MAN, POOR MAN)

OUT OF OUR FATHERS' HOUSE
THE SAINTS IN CAESAR'S HOUSEHOLD

1985 WINNIE THE POOH
ALL THE WAY HOME
THE GOOD PERSON OF SZECHWAN
CHINAMEN
THE WOMEN SCORNED

1986 ANDROCLES AND THE LION
BLITHE SPIRIT
CRIMES OF THE HEART
THE GOLDEN FLEECE
ANTIC SPRING
PLEASE, NO FLOWERS

1987 THE INSECT COMEDY
THIRTEEN BELLS OF BOGLEWOOD
THE COMEDY OF ERRORS
THYMUS VULGARIS
LILLIAN HELLMAN: PORTRAITS AND MEMENTOES

1988 THE MARRIAGE OF BETTE AND BOO
CINDERELLA
OUT OF OUR FATHERS' HOUSE
HOPSCOTCH
APPROACHING LAVENDER
GRACELAND

1989 THE DINING ROOM
RUMPELSTILTSKIN
THE WAR BRIDES
A DOLLHOUSE (ACT III)

Theatre remains the most democratic and inclusive of the performing arts.

Author Remembers Days As A Blackfriar

By Terry Kay

When I meet people from Agnes Scott College, I like to tell them, "I used to be a Blackfriar." Their expression is smile-edged and polite, but quizzical. I think they are expecting a slightly off-color follow-up.

"It's true," I say. "I did a number of plays there as an actor."

And I name some of them—*The Glass Menagerie, The Crucible, The Prime of Miss Jean Brodie.*

Their expression relaxes.

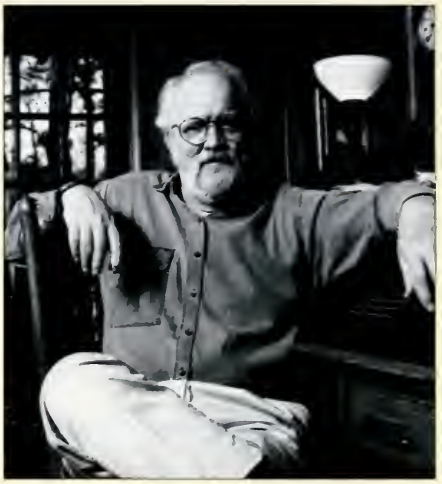
Still, I think many of them doubt me.

It was a very long time ago, yet it remains a joyful memory.

Roberta Winter was the director, a grand lady. I remember thinking of her when I had the privilege of meeting Jessica Tandy during the filming of my novel, *To Dance with the White Dog*. Same regal bearing. Same dignity. Same uncompromising respect for art.

During that period—the1960s—I was the film and theatre editor for *The Atlanta Journal*, and something of a natural target for criticism from anyone associated with theatre in Atlanta.

Roberta Winter was not bothered by the potential for booing from the audience, or the retaliatory heaving of tomatoes by disgruntled actors and directors who had



TONY BENNER PHOTO

been stained by the ink of my typewriter ribbon. She knew that I loved the theatre, and that mattered

It is also why I enjoyed working with the Blackfriars. It was not a club of silly young girls padding their college resumes with frivolity. It was a gathering of gifted young ladies discovering themselves through dedication and discipline, and I feel honored to have worked with them.

Being a Blackfriar was my proudest experience in theatre.

—Terry Kay, an award-winning novelist and screenwriter, began his writing career in1959 at a weekly newspaper in Decatur, Ga

THE LAND OF ENCHANTMENT
MY CUP RANNETH OVER

1990 BEAUTY AND THE BEAST
SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU
ANTIGONE
LUDLOW FAIR
THIRD & OAK
MARGARET'S BED
THIS PROPERTY IS CONDEMNED

1991 SONG OF GUENEVERE
ABINGDON SQUARE
MS.TRIAL
THE EMPEROR'S NEW CLOTHES
ARIEL BRIGHT
PENGUIN BLUES
WOMEN ON WOMEN

1992 COME BACK TO THE FIVE AND DIME JIMMY DEAN, JIMMY DEAN
THE ODD COUPLE
ALICE IN WONDERLAND
A MARRIAGE PROPOSAL
PATIO
THE STRONGER
SUPPRESSED DESIRES

1993 A RECONSTRUCTED VERSION OF SPOON RIVER ANTHOLOGY
PHAEDRA
THE DREAMNIBBLER

1994 THE VISIT
THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE
AGNES OF GOD
OVERTONES
THE NIGHTINGALE AND NOT THE LARK
OPEN WINDOW

1995 RUMPLESTILTSKIN
ELEEMOSYNARY
GRACELAND
AMY BANKS DRYDEN'S ONE WOMAN SHOW

1996 PARALLEL LIVES
ANDROCLES AND THE LION
LOOSE KNIT PERFORMANCE ART EXTRAVAGANZA (INCLUDING THE FIFTEEN-MINUTE HAMLET)

1997 THE VIEW FROM HERE
AMA AND THE WHITE CRANE
THE LEARNED LADIES
PATIO
SKETCHES OF THE "DURANG'ED"
WHY WE HAVE A BODY

1998 MAMA DRAMA
CLOWNS' PLAY
VINEGAR TOM
DEARBORN HEIGHTS
THE WINGED MAN
CHICKS

1999 TOP GIRLS
ONCE UPON A BRUTEBEAST
PORTRAIT OF MADONNA
THE MAGENTA SHIFT
ANTIGONE

SOURCES: LEST WE FORGET. AN ACCOUNT OF AGNES SCOTT COLLEGE BY WALTER EDWARD MCNAIR AND RECORDS FROM THE DEPARTMENT OF THEATRE AND DANCE.

** Some performances are listed as by Blackfriars, some by faculty players; some plays were presented on campus, others in homes and a few in competitions nationally.*

LIFESTYLE

Discovering Romanian children artists, a wedding veil for all ages, a lover of words, a long and circuitous journey home, excerpts from an alumna-authored book.

ROMANIAN ARTISTS DISCOVERED

Sarah Davis Adams

Sarah Davis Adams '56 is a family therapist living near Los Angeles—far removed from the Romanian children whose champion she has become. Yet Adams has established an educational charity to sponsor study and travel for them in this country—and keep them awash in paint supplies back home.

Fifteen to 20 students, 9 to 17, and their art teacher, Elena Stoica, traveled to Atlanta this summer to teach U.S. children at the Woodruff Arts Center for two weeks. The Atlanta trip was headed by Randy and Jamie Merrill and supported by their foundation, which is supported by U.S. sales of the children's bright, fanciful paintings—plus donations from foundations and businesses. Last year, the group visited Santa Fe, N.M., through the efforts of Sarah Tucker Miller, class of 1950. Before that, the group visited California for two summers. Adams notes that another ASC alumna, Judy Brown '56, "has been surrogate mom to the Romanian children," traveling with them on the trips.

Adams became involved with the young artists when they came to Los Angeles. A friend showed her 35 pictures the children had been unable to sell on their own.

"They were beautiful," Adams says. The work typically has a fairy-tale or folk-story motif. "We arranged a one-night sale at the library and raised $1,200."

The children's teacher invited Adams and her husband to visit their village at the base of the Carpathian Mountains. They went, and were hooked.

"These students win prize after prize" in international competitions, Adams says. "They learn good color and line perspective in the structured way they're taught." Their teacher, Stoica, who holds a degree in fine arts from the University of Timisoara, has been teaching in her home village for 25 years.

Stoica has formed a club where they paint when not studying. The younger ones go to school in the morning, but the older ones don't start until one in the afternoon, so they often paint all morning.

"Their ability to paint for a long period of time is really quite unusual," Adams continues.

Because Romania is a poor country, Adams says, the teacher depends on the sale of paintings in other countries—primarily the United States—to finance the club's work and travels.

Word is spreading. The headmaster of a small school in Sante Fe was so impressed, Adams says, that he invited them to return to Santa Fe. "Next year, we hope the children will be able to visit another area of the country."

At a later sale Adams and her husband handled for the children, buyers snapped up $25,000 worth of paintings —a 21-fold increase over the first sale. —*Karen Hill*

Sarah Davis Adams, left

GARY MEEK PHOTO

WEDDING VEIL

Sarah Jones Cheatham

When Sarah Jones '36 traveled to Europe with a group of friends from Agnes Scott, she wasn't interested in getting married. But just in case—and to placate her mother—she bought a simple veil of handmade lace while in Brussels.

A year-and-a-half later she needed that veil, when she married Robert Cheatham. The couple settled down, but the veil didn't. Over the next 60 years, it would parade down the aisle on the heads of 27 brides in 11 cities, traveling as far west as Phoenix and as far north as New York City.

In addition to Arizona and New York, Mississippi, North Carolina and South Carolina have seen the veil grace the heads of family members and friends. In

Georgia, it has traveled to Dawson, Nelson, Rome, Atlanta, Barnesville and Macon.

"Mostly, it had to do with sentiment," Cheatham says. "It goes back to 'something old, something new, something borrowed and something blue,' the traditional items a bride is supposed to wear.

"Borrowing a veil let a bride have something lovely and sentimental that really didn't cost her anthing."

The chapel-length veil is made of Brussels rosepoint lac appliquéd with La Duchesse lace. Its charm, Cheatham says, comes from the flowers scattered along the bottom, stuffed so that they look two dimensional.

Despite its light weight and delicacy, the veil remains in good condition, needing only an occasional washing and ironing. Cheatham has assigned it to the care of one daughter, the sixteenth bride to wear it. Her plain satin dress —only borrowed by seven brides —is in the care of another daughter, number seventeen on the veil list.

"As far as I know, the veil's only been dry cleaned once, when [one of the women] got married on St. Simons Island beach," says Cheatham. "My only rule was, 'Do not cut it.'"

While planning her own wedding, Cheatham asked her brother if she should invite the woman he had just started dating. No, he said. Six months later, that woman became the first to borrow the veil, when she married the brother. Next was a former college roommate, followed by the bride of her husband's brother.

The veil was almost lost when it was mailed to her husband's sister, working at Garfinkel's department store in Washington, D.C. It was mistakenly addressed to Garfinkel's in New York City, where it languished in the basement. The bride wore another veil; Garfinkel's found the errant package and sent it back home.

During World War II, the veil worked its way through Cheatham's extended family—her mother's cousin's daughter, her sister, a close friend of her husband's sister, her father's stepmother's granddaughter ... You get the picture.

The second generation of brides dusted off the veil in 1961, when Cheatham's daughter Sally wore it. "Somehow, it had turned the color of tobacco, but a good wash and ironing turned it back to a lovely creamy-white," Cheatham says.

Other children, nieces and nephew's brides wore it throughout the '60s and '70s. The third generation started taking their turn in 1984, when Cheatham's granddaughter wore the veil. It was last worn in November 1998.

The veil probably will get a decade's rest, or so, while the fourth generation grows out of childhood, Cheatham says.

She waffles on the suggestion that the veil is a good-luck charm. "It seems to have perhaps not so much to do with the veil as it has the type person who usually wants to do something like that," she says. "Still, some felt it might bring just a teensy bit of luck—you know. I'm not superstitious, but I will knock on wood. "And, as my mother said, there's no use flying in the face of Providence or taking chances."

—Karen Hill

A LOVER OF WORDS

Elizabeth Stevenson

Elizabeth Stevenson died of cancer in Peachtree Hospice just a few weeks after this interview.

Even as Transaction Press at Rutgers University was reprinting five of Elizabeth "Betty" Stevenson's books, the retired educator was forging ahead with a new one—a memoir of her youth in Montana.

"I grew up in two distinct Americas, the true West and the true South," said Stevenson '41 in a phone conversation from her Atlanta home. "I lived in Montana until I was 13, then came South."

Stevenson's parents, both from Georgia farm families married in Atlanta. But they were living in Panama, where her father worked for the U.S. government, when Stevenson was born. Soon after, oil production work took the family to Montana.

They lived in Great Falls on the Missouri River.

"Montana was just lovely, very unspoiled," she said. "We would go camping, spending all our summers outside."

The move back to Georgia introduced Stevenson to the farming lifestyles of her parents' kin.

Although Stevenson

PHOTO COURTESY EMORY UNIVERSITY PHOTOGRAPHY

Bancroft Award-winning author Elizabeth Stevenson.

remained in Atlanta after graduating from Agnes Scott, teaching at nearby Emory University, she retained her parents' rolling-stone tendencies. Researching her books took her back to the American West, to Japan, and many times to Washington, D.C. Her favorite—a biography of landscape architect Frederick Law Olmsted—took her from Montreal to San Francisco to New York, exploring parks and private gardens he had designed.

"I always worked to support my writing habits," she said with a chuckle. "These books don't make a lot of money."

At Emory, Stevenson taught American Studies and later became assistant to the dean. She retired 12 years ago as a Charles Howard Candler Professor.

It helped, she said, that the dean often gave her three-day leaves, which she usually spent deep within the Library of Congress, researching her subjects. That was where she found Olmsted's letters.

In addition to the Olmsted book, Stevenson wrote a book about the Bohemian movement of the 1920s, a biography of writer Henry James, for which she became the first woman awarded a Bancroft Prize, a book about great figures in the history of the American West and a biography of Lafcadio Hearn, who translated Japanese fairy tales into English, all published by MacMillan.

She admits that there was no rhyme or reason to how she picked her subjects, "They're just interesting people," said the author whose works were nominated for a Pulitzer Prize and a National Book Award. "I do not have a gift for fiction. I try to make biography as interesting as possible."

—Karen Hill

CIRCUITOUS JOURNEY

Julia Murray Pensinger

It has taken Julia Murray Pensinger '66 three decades to return home from college, on a circuitous journey that included stops in Delaware, Chicago, England—and five years in the Caribbean aboard a sailboat she helped build.

Now back in Greeneville, in the mountains of East Tennessee, she and her husband, Jim, are building their own house—and raising cows just to keep the grass clipped in the pastoral valley that surrounds them.

"I expected to go to the State Department or United Nations; I wanted to travel," Pensinger says of her plans after graduating from Agnes Scott, where she studied history and political science. "In a sense, I've done exactly what I wanted to.

"But I did tell my mother she shouldn't have sent me to Agnes Scott—trade school would have been better," she adds, laughing. "I don't know that Agnes Scott was designed to prepare me to use nail guns, but it did give me self-confidence."

The first curve in Pensinger's path came when she married Jim, a Georgia Tech engineering student. The second came when she and her husband, also an amateur pilot, were stranded while flying in the Bahamas.

"The little island we landed on had sunfish sailboats and my husband figured out how to rig one up. He said it worked just like an airplane wing," Pensinger recalls. "That was so much fun, we bought a small boat. Then we moved from Atlanta to Chicago, and decided we needed a bigger boat."

Soon, the Pensingers, who now had a son and daughter, moved to Portsmouth, England. While there, they sailed to the Mediterranean.

Next on the itinerary was a layover in Florida, where Jim left engineering to open a printing business. In 1989, the Pensingers built a sailboat and sold the business. Their children now grown, they moved onto the boat and spent the next five years in the Caribbean.

Only the lure of grandchildren brought them back to Greeneville. They have three granddaughters and one grandson.

Today Pensinger spends her days hammering on the new house or substitute teaching at a nearby school.

"I really get a thrill out of building the house and I substitute teach just to keep myself entertained," she says. "It's been a very different life than I expected, but certainly a good one."

—Karen Hill

EXCERPTS

HIS OWN DEAR NATIVE PLACE

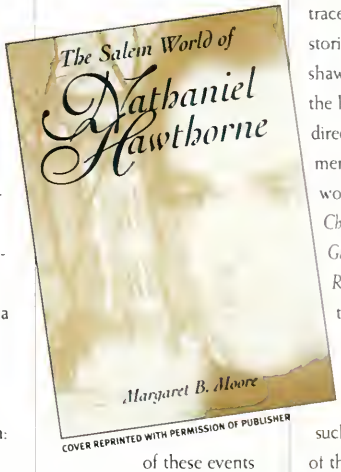
The Salem World of Nathaniel Hawthorne
by Margaret B. Moore
(University of Missouri Press, Columbia, 1998)

The Salem World of Nathaniel Hawthorne by Margaret Moore '46 is a work of scholarship that is clearly a labor of love. Moore, who is secretary of the Nathaniel Hawthorne Society and is also the wife of Rayburn Moore, professor emeritus at the University of Georgia in Athens, has enjoyed a distinguished career as an independent scholar with a special interest in Hawthorne. Her many articles on Hawthorne and his times have been published in such journals as *Studies in the American Renaissance, The Nathaniel Hawthorne Review, Postscript* and *The Essex Institute Historical Collections.*

The present work is the culmination of years of dedicated and assiduous research on an often overlooked aspect of Hawthorne's background: the literary and personal influences of Salem, Mass., the town where he spent his childhood and young adulthood. It is this exclusive focus on the particular geographical locus and its history and legacies, as well as on this particular period of Hawthorne's life, that distinguishes it from the biographies by George Lathrop (Hawthorne's son-in-law), Robert Cantwell, Newton Arvin, Hubert Hoeltje and the more recent account by James Mellow. Working from primary sources, many previously unavailable, Moore sheds new light on Hawthorne's formative contexts, reveals fascinating details about the nature of life in Salem and America in the 19th century and, in fulfilling one of the great functions of biography, provides privileged glimpses of Hawthorne as a human being.

Moore's study focuses upon the periods of Hawthorne's residence in Salem: from his birth on July 4, 1804, until his departure for Bowdoin College in 1821; from 1825 to 1842, the 17 years consisting mostly of his famous period of withdrawal from the world; and from 1845 to 1850, after he returned to Salem to become surveyor at the Custom House. In 1849, he was fired from this post for political reasons, an experience he writes about quite scathingly in "The Custom House" in *The Scarlet Letter.* It was also the year of his mother's death. He left Salem, never to return, but Salem would follow him, never losing its hold over his literary imagination.

The most important facts of life in early 19th-century Salem were the legacies of the 17th century, namely the witch trials of 1692 and the persecution of the Quakers. The long memory of these events haunted the town and also the mind of Hawthorne.



COVER REPRINTED WITH PERMISSION OF PUBLISHER

Moore substantiates this legacy by making the connections to Hawthorne not merely cultural and historical, but personal. Through detailed genealogical investigation and exposition, she establishes the direct participation of various members of the Hathorne (as the name was spelled in earlier generations) family in the witch hunts and the treatment of the Quakers. William Hathorne, Nathaniel's original progenitor, was known to strip Quakers, including women, and whip them through the streets. His son John, Nathaniel's great-grandfather, was a judge at the witch trials.

Moore traces this legacy to Hawthorne's writing, how he draws upon it as material and also as mood. These traces can be seen in such stories as "Etherege," "Grimshawe," and "Main Street," the latter being his most direct and sustained treatment of Salem. Longer works such as *Grandfather's Chair, The House of Seven Gables* and *The Blithedale Romance* are also a part of this list. These works rely not merely upon historical facts, but also on an oral tradition. In such a process, the natures of the teller, the telling and the audience are essential for an arrival at truth, at least for Hawthorne. His method of historical fictionalizing is one based on complication and ambivalence as is his basic attitude toward Salem. He hated it, and he loved it. Moore quotes him as writing, "Let us thank God for having given us such ancestors; and let each successive generation thank him, not less fervently, for being one step further from them."

Despite Hawthorne's

wish to distance himself from "his own dear native place," Moore places him entirely within it. Through thorough examination of letters, documents, newspapers and other primary sources, Moore reconstructs daily life in Salem. She discusses what was culturally available to Hawthorne during his formative years and how these cultural and social institutions and practices might have influenced and inspired him. Salem was a commercial port through which passed people and goods from around the world. This made for a community that was curiously worldly and provincial at the same time. There were annual circuses complete with Indian elephants and exhibitions of wax figures. There were public lecture series which brought in leading scientists, thinkers and poets. Traveling theater companies performed Shakespeare as well as popular melodramas. Salem mounted shows of such artists as Benjamin West and nurtured the talents of many painters. Salem was home to many bookstores.

Pointing to these facts, Moore argues that Hawthorne was not an anomaly, but the product of a particular culture and that he had a wealth of resources which helped form his mind and sensibility.

Moore also offers a fascinating view of 19th-century American preoccupations and social emphases and how they differ from today's customs. For instance, there was the importance of church membership as a marker of status and even identity. The activity of dancing was far more important, not only as a social skill, but as an integral part of educational curricula. There was a difference of holiday observances: a week for Thanksgiving and only a day for Christmas. Moore points out the invisibility of sex as a matter of public discourse, but on the other hand, the ubiquity of death as a subject.

In addition, certain topics of controversy in Salem are indicative of the period, such as serpent sightings, although Hawthorne was skeptical of the marine creature's existence. A major phenomenon was the murder in 1830 of Captain Joseph White and the subsequent trial. This event, relatively rare for its time and place, traumatized the town and certainly had an effect on Hawthorne as can be seen in the echoes of this case in *The House of Seven Gables*. These details illustrate the interest in daily existence that could inspire such an acute observer as Hawthorne.

Amid these social and cultural events and trends were individuals who had an effect on Hawthorne. Moore brings onstage virtually every relative, friend and acquaintance.

The personal side of Hawthorne is also well documented. Chapters are devoted to his politics and his faith. He was a life-long Democrat and a firm supporter of two not particularly popular presidents: Andrew Jackson and his former college classmate Franklin Pierce.

Growing up in Salem, he was exposed to religious conflicts and controversies among the Puritans, the Quakers, the Unitarians and the Free Enquirers. Institutional religion was taken seriously, but not by Hawthorne who, though influenced by "the instinct of faith," kept his distance from churches and "stopped listening to sermons as soon as he could dictate his own actions."

Moore does a judicious job of handling problematic personal issues, such as Hawthorne's attitudes toward women and minorities. While he proved to be marvelously understanding and domestic as a husband, he nonetheless took a rather dim view of female writers ("scribbling women") and held women in general to a higher and unforgiving standard as regards their characters and accomplishments. He was vehemently anti-slavery, but he could not tolerate abolitionists. As far as the American Indian was concerned, he has admitted that he could not see the value of Indian culture. In many ways, Hawthorne, being a genius of sensitivity, was ahead of time, but in other ways he was not.

Moore renders these details of Hawthorne's fallibility with admirable honesty, and it is this humanness that makes him live within the text. These pictures of Hawthorne the man are especially valuable in that they are contrary to the legend of the recluse who took his meals from a tray left by his door or of the misanthrope, who, when walking the streets of Salem, would speak to no one and keep his eyes firmly focused on the ground. There is the image of him escorting the Ingersoll sisters back to their house from a tea, only to stop off at his own house where he, as was his custom, chatted with them in the dark. There is also the image of Hawthorne on the verge of fighting a duel with John Louis O'Sullivan to

defend the honor, such as it was, of the manipulative Mary Crowninshield Silsbee, with whom he was temporarily smitten. Moore also uncovers another picture of Hawthorne. In a history of the Derby-Ward House, a passage discloses the fact that Hawthorne was a frequent guest there. In fact, he had his own room on the premises where he took his meals. He also did his early writing in a summer house in its garden. Moore's facts counter the conception of Hawthorne during his Salem period as locked away in a darkened chamber struggling and suffering with his art.

This is just one virtue of Moore's scholarship. She is thus able to make fine distinctions in the name of accuracy. It is remarkable the way she establishes the exact date of Hawthorne's entry into the Archer School in 1819 for college preparation (July 7, not July 5) or identifies the Benjamin Oliver who tutored Hawthorne for his college entrance exam as a local lawyer and not his uncle of the same name. The care with which she sifts, weighs and balances her evidence cannot be emphasized too greatly, nor can the reasonableness of her conclusions.

Ultimately, what Moore achieves with her contextualizing biographical enterprise is to refute Henry James' claim in his 1879 biography of Hawthorne that America was not fertile ground for the breeding of world-class novelists. He claimed that early 19th-century America lacked a deep, rich culture and a long, nuanced past that is necessary to engage the artistic imagination. Moore, on the contrary, demonstrates quite amply that Salem served as an excellent resource and formative influence for Hawthorne. Out of the life around him, he created enduring art. In having done so, he fulfilled James' own highest requirement for the artist: to cultivate one of those exquisite minds on which, finally, nothing is wasted or lost.

Reviewer Willie Tolliver is assistant professor of English at Agnes Scott.

LETTERS

Dear Editor:
I want to express to you my appreciation of the sympathetic review of *The Lapsley Saga* (pages 27-28, summer 1999 AGNES SCOTT ALUMNAE MAGAZINE). Please express to Dr. John Carey my gratitude for his careful assessment of our book.

Only one thing is amiss. The map of Africa on page 27 designated Congo-Brazzaville, the former French Equatorial Africa, as the "Belgian Congo." I am enclosing a map, which shows the former "Belgian Congo," the land of my birth, in its proper dimensions. It has an area of 2,345-million-square kilometers, which occupies the entire Congo River basin, with 14,000 kilometers of navigable waterways in Central Africa. (*See corrected map above.*)

This large area of Central Africa has had a variety of names as foreign powers have sought control of its fabulously rich mineral resources. It has had a sad, bloody, tempestuous history.

But the strong Christian faith of several million Bantu-speaking believers is vibrantly alive! The *Samuel N. Lapsley*, the American Presbyterian Congo Mission's paddlewheel steamer, played an important role in the establishment of the Church in Central Africa today.

Once again, please know how much we appreciate your including the book review in AGNES SCOTT ALUMNAE MAGAZINE.

Winifred Kellenberger Vass '35
and The Rev. Lachlan
Cumming Vass III

Dear Editor:
Thank you for a very interesting, educational and intriguing edition of the AGNES SCOTT ALUMNAE MAGAZINE (summer 1999). It made me proud to be an alumna of such a progressive, forward-thinking eco-campus with such amazing graduates.

You presented some long overdue agendas that I hope are being wholeheartedly embraced for the long run.

A friend of mine, who had never heard of Agnes Scott, read the magazine cover to cover and gave me—and Agnes Scott—quite a compliment by commenting, "You went to school with a bunch of over-achievers!" Yes I did and am glad to see that tradition being carried on.

I look forward to the next inspiring edition. Keep up the quality work.

Holly Demuth '05

MARY ALMA DURRETT PHOTO

A Gift to Benefit Those Who Follow

Betty Lou Houck Smith '35

"Agnes Scott College gave me a foundation for living the rest of my life," says Betty Lou Houck Smith '35, stressing that the words are neither an exaggeration nor a superficial expression of college loyalty.

And the words do seem to be heartfelt. Smith recounts a life filled with explorations in the world of drama and entertainment, hunting for shells on faraway shores, collecting oriental antiques, and, most important to her, teaching phonics and music to numerous children and youth.

"Agnes Scott prepared me magnificently," Smith says. At Agnes Scott, she majored in psychology, took courses in drama and participated in theatre productions, was business manager of the yearbook, and received what she considers a well-rounded education and a foundation of knowledge and discipline on which she built the rest of her life.

She attended Yale University's drama school after graduating from Agnes Scott, but didn't stay long. "I had such a good grounding at Agnes Scott, the requirements at Yale were boring." In her professional pursuits in theatre, she found drama and entertainment to be "a selfish field," and chose not to continue in it. "You can't get ahead in entertainment without climbing on the backs of other people. I just couldn't do that," she says.

She married P. L. "Bealy" Smith, an Emory graduate who built a highly successful insurance agency. The couple had six children, to whom she taught phonics, which led to a spontaneous mini-career in education. "I taught over 750 kids to read when they weren't getting it in school," she says. She has also taught music in church youth choir. Those experiences—teaching phonics and music—are what Smith considers her greatest contributions to society.

Smith's life has been filled with a variety of passions—drama, malacology (the study of shells), oriental antiques, phonics and music, to name a few—for which she credits Agnes Scott for helping her pursue. That is why she has become one of the Annual Fund's more consistent contributors and the benefactor of the Betty Lou Houck Smith Scholarship Program for Theatre Students (begun in 1996). She also cannot recall a monetary campaign conducted by the College in which she has not been involved.

"I just want as many girls as possible to get the education that I've had," she says, "and I love asking people for money. Agnes Scott gave me knowledge, not just of subjects but also of myself. It gave me everything to go on with."

—*Chris Tiegreen*

A Global Awareness trip to the Emerald Isle offers ASC students a unique opportunity "to see all around and in everything beauty, mystery, a reason to ask questions, a source of new ideas, cause for unexpected delight." First-time visitors and seasoned travelers alike found much to explore and many reasons to look back fondly.

Remembering Ireland