

AGNES SCOTT

ALUMNAE MAGAZINE

Spring 1997

Writing
And
Writers
At ASC



1972 1997

EDITOR'S NOTE

When bike trails are replaced by literary paths, the world expands and the journey within begins; there, as at ASC, the future replaces the past.

The love of words came to me rather late. Reading was a difficult task and I much preferred wheeling around the pine-lined streets of Atmore, Ala., on my bike to sitting inside and reading a book.

But I did enjoy hearing stories read aloud, especially on a late spring day at the close of the school year when the hot, heavy air rolled in through our Rachel Patterson Elementary School window and Mrs. Van Pelt lulled the sixth grade with the latest chapter of *The Yearling*.

Reading aloud or reciting verse was even harder for me—even more traumatic to me than sailing head-first over the handlebars of my bike.

Then Nell Harper Lee found her way into my life, or rather her book did. The author had actually arrived in my life about three or four years earlier, when I met her at Boo Boo and Edna McKinley's house. "Mary Alma," they said, "this is Nell Lee. She's a writer." As a nine-year-old I was wholly unimpressed with her and she reciprocated. I preferred the possibilities of the bug-tick backyard to chatting with some old writer in a front-room rocking chair.

A few short years later, I found myself reaching for Lee's *To Kill a Mockingbird*, hoping her words might somehow rescue me from the tangle of adolescence. For the first time, I preferred a book to biking. Lee's words awakened something inside me; I began to understand the depth and breadth of the human experience and marvelled at how it could be captured in ink on paper. Little did I know at that awakening that words would become my life.

BETTMANN ARCHIVE AND GARY NIEER PHOTO; MONTAGE BY NAOKI YAMASAKI



But my experience was not an exclusive one. Many have been awakened by the likes of Lee or J.D. Salinger. Many have been stirred by the host of writers who have crossed the stage or graced the classrooms at Agnes Scott through a quarter century of Writers' Festivals. In this edition of *AGNES SCOTT ALUMNAE MAGAZINE*, English Professor Linda Hubert '62 recounts the shaping of this powerful and historic "literary play" in "The Love of Words," page 19. Author and journalist Charles McNair continues the homage by harnessing the energy of last summer's literary

convergence, An International Celebration of Southern Literature, in "Another Gem in the Literary Crown," page 28. His story, like many a good Southern tale, is thick with wicker, magnolias, a breeze-swept porch and of course, a ghost.

Beyond the literary realm, we turn to three leading women's college presidents who discuss the past, present and future of American women's education in "On the Threshold of Tomorrow," page 6. From there we travel to the other side of the globe with Rachel Huffman '97, for a glimpse of world religions through her "India Journey," page 14. In a special supplement to the magazine, we take an introspective look at ourselves and our goals in the College's *Strategic Directions* report, remembering as Eudora Welty says, "The most daring journeys begin from within."

CONTENTS

Agnes Scott College Alumnae Magazine Spring 1997, Volume 73, Number 2



6

On the Threshold of Tomorrow

By Mary Brown Bullock, Johnnetta Cole
and Ruth Simmons

Photography by Paul Obregón

Three college presidents outline the potential and the promise of women's education in the years ahead.



18A

Strategic Directions

A Special Section describes Agnes Scott College's plans and goals, hopes and dreams, for the 21st century.

COVER: A few of the literary luminaries to attend the ASC Writers' Festival: Jane Smiley, Robert Frost, and (together) Gloria Naylor (right) and Sharon Olds

14

India Journal

Photo-essay by Monica Nikore
On a Global Connections trip, ASC students explore the environmental context of great world religions and discover that there is so much more to learn—about faith and themselves.



19

The Love of Words

By Linda Hubert '62

Photography by Gary Meek

The Agnes Scott Writers' Festival continues to celebrate the beauty and majesty of the English language—and the work of women and men who capture meaning and purpose on paper.

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made its particular revelation, th
d words for it. But with the pass
on them and see them bringing n
tions, promise of still can, the
to write, the short story was
ed. I had been waiting in the



28

Another Gem in the Literary Crown

By Charles McNair

Photography by Paul Obregón

The International Celebration of Southern Literature proved a great literary and cultural experience—a unique gathering.

DEPARTMENTS

2

On Campus

32

Lifestyle

36

Letters

37

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ON CAMPUS

Connecting to GALILEO, ASC endowment, life for the Presser dogwood, a new sculpture on campus, of human rights and Bullock in China.

LINKED TO THE UNIVERSE

With the help of GALILEO, Agnes Scott College has become the center of the universe—that is, the information universe.

GALILEO (Georgia Library Learning Online), a statewide project to enhance library services throughout the University System of Georgia, offers a world of research material through hundreds of computer terminals at 55 libraries within and outside the university system. In 1996, Agnes Scott was among the public and private academic libraries in Atlanta to become a part of the GALILEO system.

Funding for the first three years of the statewide linkup is provided by a grant from the Woodruff Foundation to the University Center in Georgia.

Librarians from across the state agree that GALILEO “levels the playing field” for students at all institutions of higher learning—large or small. Through GALILEO, all have access to the same



BRYAN HENORIX ILLUSTRATION

basic information. In addition to the full text of the *Encyclopedia Britannica*, GALILEO contains periodical indexes for a variety of subjects, newspaper abstracts from nearly 30 major daily newspapers and some of the most popular databases, including Business Dateline, ABI Inform, Current Contents and MLA Bibliography.

Other resources on GALILEO include access to the University System of Georgia library catalogs, state of Georgia government documents and Internet resources, such as

connections to the Library of Congress, Smithsonian Institution Libraries and U.S. Department of Education Resources.

Although GALILEO can be accessed from offices, dorm rooms or computer labs on campus, four computers at the center of the main computer cluster in McCain Library make access to the world of information quicker and easier.

■ To launch your journey through GALILEO's world, point your web browser to <http://www.AgnesScott.edu/library/welcome.html>.

ASC RANKS SECOND IN INVESTMENT RETURNS

With endowment assets in excess of \$328 million, Agnes Scott College ranks second nationally in return rate on investments and fourth in endowment per student, according to a National Association of College and University Business Officers (NACUBO).

With a return rate on investments of 33.2 percent, ASC was second to Emory University's 38.7 percent and well above the sector's 17.2 percent average rate of return.

Since 1985, the College's endowment value has grown from \$60 million to \$328 million as of June 30, 1996. Over the past five years, the rate of investment return has averaged 18.8 percent.

“Thanks to the growth of its endowment and its strategic position in Atlanta, Agnes Scott has the opportunity to provide national leadership in women's higher education. The century-old college is planning for significant

growth, including a comprehensive building program," said Agnes Scott College President Mary Brown Bullock '66.

Much of the fund's growth comes from significant holdings in Coca-Cola stock. Other factors include an aggressive investment policy (75 percent in equity stocks and 25 percent in fixed income instruments) and a low pay-out of 4 percent annually.

A 1954 bequest from former trustee and alumna Frances Winship Walters—often considered "the second founder of the College"—provided the College with two blocks of Coca-Cola stock valued at nearly \$2.5 million; that gift portfolio today has a market value of more than \$196 million.

"Our healthy endowment has enabled us to control tuition increases and, at the same time, support our plans for enrollment growth, new faculty positions, and the expansion and enrichment of our curriculum," Bullock explains.

The College's 1997 national rankings include a "Best Value" designation by *U.S. News and World Report* and "Best Buy" from *Money* magazine.

THE DOGWOOD LIVES ON

A fragile rim of bark encircles a delicate dogwood bowl the size of two cupped palms. The bowl rests atop a small pedestal inscribed "This bowl turned from the Presser Dogwood. Given to Agnes Scott College in memory of Sherry L. Ellington (B. A. 1984)."

Through this unique art, the College retains a portion of the Presser dogwood's beauty and a legacy to the love of learning.

The once-thriving tree lives not only in the memories of family and friends of the College, but also in the timeless form of art.

To create a memorial to his wife, Sherry, an Agnes Scott Return-To-College graduate who died of cancer in May 1995 at age 50, Douglas Ellington requested some of the wood from the Presser dogwood, the tree campus officials once spared by paying \$10,000 to relocate and restructure Presser Music Hall in 1940.

"Initially, I only wanted enough wood to turn a ball-point pen for our son Jeff," says Ellington.

Yet from the tree limb provided by Victoria Lambert, manager of campus services, Ellington commissioned the creation of four small bowls and pens to wood-turning artist Willard Baxter of the John C. Campbell Folk School in Brasstown, N.C.

Although Baxter never met Sherry, he "had the pleasure of talking to Douglas about his wife a number of times. Obviously, she was a very fine person and

The Presser dogwood, now ... and then (below).



GARY MEEK PHOTO



dedicated to Agnes Scott."

After cutting the wood into workable pieces, Baxter

mounted it on a woodturning lathe and shaped bowls with hand-held gouges, sanded them and covered them with finishing materials.

"Dogwood is very dense and turns with the lathe extremely well—very smoothly," says Baxter.

The largest bowl is on display at Agnes Scott in President Mary Brown Bullock's office, one went to Sherry Ellington's mother, Louise Laird, in Lake Havasu City, Ariz., and one to Sherry's ASC friend, Peggy Bynum '82, of Sandy Springs, Ga.

Jeff Ellington, the couple's 27-year-old son who lives in the Atlanta area, has the fourth bowl and a pen turned from Agnes Scott's Presser dogwood.

"Sherry was a devoted student who enjoyed learning for the sake of learning," says Douglas Ellington. "She loved Agnes Scott and its beautiful campus."

—Samantha Stavelly '97

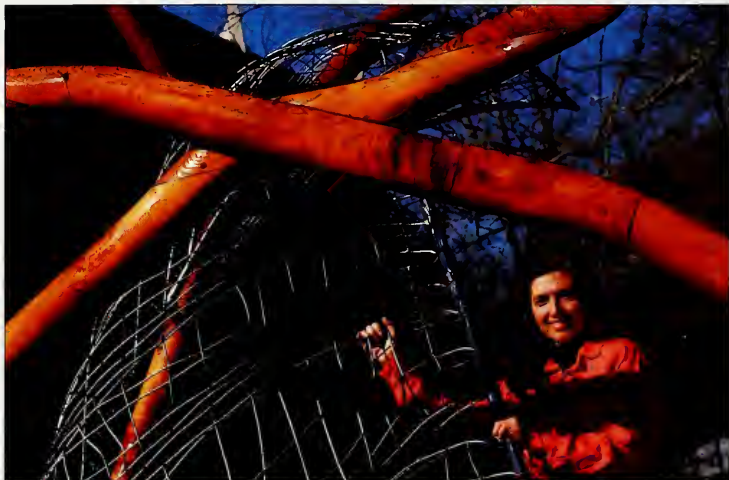
SCULPTURE IN HARMONY WITH ITS SITE

The common image of an artist at work is of a person confined to the interior of a studio privately contemplating life's intricacies with paint, chalk or pencil.

Maria Artemis '67, the Kirk Visiting Artist for 1995-96 at Agnes Scott, challenges that perception with her public sculptures. She is an artist whose professional activities reflect her interest in and involvement with art in and the public environment.

Artemis' most recent work, *Unknown Remembered Gate*, was unveiled in front of the Dana Fine Arts Building this fall and dedicated to President Mary Brown Bullock '66.

"Each piece [of artwork] is unique to its site. My ideas come from a growing dialogue between myself and the site's history as I research it and open myself to what the site has to offer my intuition and imagination," says Artemis. "It was a wonderful experience for me to create *Unknown Remembered Gate* because I could connect to the site intimately through my per-



Maria Artemis '67 and her recent work, displayed on campus: *Unknown Remembered Gate*.

sonal experience with the College."

Since 1994 Artemis has been awarded two Public Art Commissions for the city of Atlanta. The first, *A Memorial to Crime Victims and Public Safety Officers Who Die in the Line of Duty*, was completed in 1995 for the new Atlanta Detention Center Plaza.

The second site work, *Ex-Static*, was commissioned through the Corporation for Olympic Development in Atlanta for the Civic Center pedestrian spur. This work, completed in spring 1996, is located on West Peachtree and Pine streets and is constructed from aircraft parts, steel pipe and stainless steel cable.

Artemis has also served

on panels and symposia concerned with art in the public environment, including the Atlanta Mayor's Green Ribbon Committee, the Piedmont Park Design Advisory Committee and the Art of the Public Environment sponsored by the Georgia chapter of the American Society of Landscape Architects and *ARS Natura Magazine*.

Artemis has received many awards for her work, including the Georgia Women in the Visual Arts Award in 1997; an Artist Project Grant for her solo exhibition, *Labyrinth*, in 1994 from the Atlanta Bureau of Cultural Affairs; and an Artist Grant from the Georgia Council for the Arts in 1993.

Her work has been exhibited and displayed in Italy and in numerous cities in the United States, including Atlanta and New York City.

Artemis received a B.A. in psychology from Agnes Scott College, an M.F.A. from the University of Georgia and an M.S. from the College of Architecture at the Georgia Institute of Technology.

Since 1992, she has been an adjunct professor at the Atlanta College of Art, where she teaches Visual Studies and Sculpture. She has also served as a Visiting Artist for architectural reviews in the Graduate School of Design at Harvard University and at the Georgia Institute of Technology.

AMNESTY CHAPTER FORMED

As students entered Buttrick Hall the week of March 10-17, they encountered a compelling display of black and white photographs, along with quotes from each person pictured. Closer inspection revealed these ordinary faces as those of inmates on death row.

Amnesty International of Agnes Scott College (AIASC) showcases such exhibits to increase student awareness of human rights issues at America's prisons.

Founded by co-presidents Rachel Huffman '97 and Nicole Sikora-Buttram '97 and faculty advisor and political science Assistant Professor Juan Allende, AIASC is part of a global, non-affiliated movement which advocates the principles expressed in the United Nations' 1948 Universal Declaration of Human Rights.

AIASC's first meeting was held in spring 1996, with 15 student members.

"The campus is ripe for an organization, whose ideals are relevant to those of a liberal arts education," says Sikora-Buttram.



Amnesty demonstrates at the School of the Americas

In addition to letter-writing and e-mail campaigns, members of AIASC have participated in death penalty demonstrations on the steps of the Georgia capitol and have travelled to Columbus, Ga., to protest at the School of the Americas, which Amnesty describes as a

"terrorists training ground."

The campus chapter has also sponsored such fundraisers as a T-shirt campaign and potluck petition drive and encouraged students to wear white ribbons in support of Human Rights Awareness Day.

—Sarah Chapman '00

ASC'S BULLOCK OBSERVES CHINA ELECTIONS

Agnes Scott President Mary Brown Bullock '66 was among a seven-person international delegation sent by The Carter Center at the invitation of the People's Republic to observe Chinese village elections in early March.

Bullock is recognized as an expert on China and has experience with setting up U.S.-China institutional relations. The delegation was led by Robert A. Pastor, a Carter Center Fellow.



CARTER CENTER PHOTO

The delegation evaluated elections in the provinces of Fujian and Hebei and held discussions with government officials in Beijing on the electoral process and other possible areas of cooperation.

The village elections are especially important with the death of leader Deng Xiaoping. "I came away impressed by the seriousness of the effort to introduce choice and political accountability at the village level in China," says President Bullock. "This does not necessarily mean that China is laying the foundation for democracy (in our sense) at the village or national level. It does mean that this is an area of significant political and economic complexity in a changing China."

While on the trip, Bullock visited her son Graham and initiated plans for an Agnes Scott faculty group's visit to China in June of this year.

Few foreign groups have had the opportunity to observe village elections in process, but The Carter Center has had experience in monitoring elections in 11 countries.

ON THE THRESHOLD OF TOMORROW

The Past, Present and Future of Women's Education

By MARY BROWN BULLOCK, JOHNETTA COLE, RUTH SIMMONS



Photography by PAUL OBREGÓN

Anticipation—"an electric energy field," said one participant—filled Gaines Auditorium in late winter. The subject was the past, present and future of women's education at the college level. Gathered to present their vision were the presidents of Spelman, Smith and Agnes Scott: "Together we are far more than our individual lives, our respective colleges," said ASC's Mary Brown Bullock '66. "Frankly, I can't imagine a more powerful women's network!" The more than 800 at the summit on women's education agreed. In an era of selfishness and self-centeredness, women's colleges have—the audience learned—an opportunity and a responsibility to offer hope and renewal and values to another generation of young women.



Agnes Scott's Mary Brown Bullock '66

REFLECTING ON THE PAST TEACHINGS

Global learning, communities of spiritual and intellectual mentors, and courage—that sums up a women's education for me.

Each of us has been asked to reflect on our lives, our colleges, and the role of women's colleges today. My own relationship to Agnes Scott College and women's higher education spans three generations and almost a century. My great-aunt Mary Thompson finished Agnes Scott in 1905, and joined other alumnae who served as missionaries in China.

A generation later, the second Mary—my mother, Mardia Hopper, born and raised in Korea—left Pyongyang and arrived at Agnes Scott as a first-year student. She was here during the tumultuous years of World War II.

A generation later, in 1962, I arrived home-schooled from Korea via high school in Japan—just before the civil rights movement and the Vietnam War convulsed the nation.

As I reflect on Agnes Scott and three generations of Marys, it is probably not surprising that I think first about global learning, about the tension in this century, in this College and in my own life between multicultural global awareness and traditional Western-oriented liberal learning.

As an almost-new college president

remembering my own student days, however, I think more about a community of mentors. And of the many traits, many values that our third millennium class shares with its predecessors, the one that stands out for me tonight is courage. *Global learning, communities of spiritual and intellectual mentors, and courage*—that sums up a women's education for me.

Agnes Scott is a community that celebrates and, yes, struggles with diversity. But I am convinced that as a women's college, with traditional and Return-To-College students of all ages, we may become a model of a new kind of American community that is learning how to live, and study, and play, and pray together.

For the 21st century graduates of women's colleges, understanding other world views is critical. The Fourth International Women's Conference in Beijing graphically reminded us that global issues are women's issues, that African and Asian women have something to share with us about family, about human rights, and about the quest for a good society.

A good women's society, a good women's college is comprised of communities of

mentors—faculty, staff, families, and other students. The word mentor comes from Greek mythology—Mentor was the “wise and faithful” counselor to Odysseus and Telemachus during their long journey after the fall of Troy in *The Odyssey*. Although a woman's transition from high school through college and on into the “real world” may not be as physically dangerous as Odysseus' route, it can be no less psychologically treacherous. Mentoring recognizes that women are on a journey and that we all need help along the way. For me, there were spiritual and intellectual mentors—faculty





Most U.S. colleges and universities are designed on a Western patriarchal model. If you could scrap the whole system and start over, how would you build a college today?

members such as Ben Kline, former professor of philosophy and dean of the faculty. He personified Agnes Scott's motto: "Add to your faith, virtue, and to virtue, knowledge."

Which leads me to courage. Courage is perceived as a kind of macho virtue that we don't talk about too much. But educating women and attending a women's college has always required a special kind of courage.

The founders of Agnes Scott, Spelman and Smith were men and women of courage, who bucked the prevailing educational status quo because they believed in the inherent potential of womanhood. Our graduates have been pioneers in all walks of life. They have tackled societal problems with a kind of quiet, persistent courage.

And today it is our students who must have courage—in intellectual courage and personal courage. They have selected a women's institution because they are serious about discovering and acting on their deepest potential. They come from all walks of life. Many have come from the most difficult family circumstances, circumstances that reflect the many problems women face in American society. But we believe something very special can happen in their lives at a women's college.

A new sculpture on our campus by Maria Artemis '67, an Agnes Scott graduate, is titled *An Unknown Remembered Gate* (see page 4). It includes a "canopy (or symbolic shelter) of loosely woven wire cables, anchored by four polished wood poles, which floats over a stone path leading to a contemplative rock garden." Inscribed on the path are symbols of mathematics, astronomy, science, Greek and Hebrew words for wisdom, and verses of poetry. This path's symbols and words reflect our shared journeys, beginning with T.S. Eliot's "We cannot cease from exploration..." to Italo Calvino's "like a frail emergency bridge hung over an abyss..." to these final lines from Mary Oliver: "When it's over, I want to say—all my life I was a bride married to amazement."

That to me is what a women's college is all about.

■ **Johnnetta Cole:** My colleague, Beverly Guy Sheftall, who chairs our Women's Studies Center at Spelman and who is the Anna Julia Cooper Professor of Women's Studies, talks about the three W's in American education—too much of it is Western, white, womanless.

Were I to begin from the beginning, it would not be a college that described only the experiences of womenfolk because I think to do so is not to describe the realities of womenfolk. To center our women students in their own realities, it is not necessary to divorce them totally from the realities of men. To center our students who are African-American in their realities, it is not necessary to rid their education completely of the experiences, the literature, the cultures of those who are not African-American.

So at the risk of being complicated, I think the college of the future is a place that is not about men's studies—because that is what has dominated higher education—nor is it only about women's studies, which has been the most important corrective device for womenfolk, nor is it just about African-American studies or Hispanic studies.

Somehow, complicated as it is, we've got to get to everybody's studies. That's my response.

■ **Ruth Simmons:** I think that's exactly right.

We would look pretty silly enriching ourselves and enriching our students to the detriment of this nation and to the detriment of the world.

I like the task force [model used] in Princeton University's Woodrow Wilson School. In these task forces, teams of students get together as peers with a faculty member who is there to answer questions, to guide, but not to do the work. The students are confronted with a problem, a societal problem, and they have to, in the course of a semester, solve it. They have to do the research necessary to bring new solutions to bear, but in the end, they don't have the luxury of saying, "I can't figure it out." They must solve it.

The product of the task force goes forward and often somebody makes use of it.

So if I had to construct a new college, I'm not sure that I wouldn't try as much of that kind of experience in it as possible.

■ **Mary Brown Bullock:** One point I would make is that we may be too hard on ourselves. I've spent most of my career outside the formal university structure in institutions that really are patriarchal and hierarchical. Having now been at Agnes Scott for a little over a year, I've been struck by how participatory a women's college is.

Yes, sometimes it takes a while as we talk about and wrestle with the problems of consensus governance, and yet there are some wonderful models within the college community, within academe. We have a message to those outside of academe—a message of participation, shared governance of communities coming together and deciding their future.

So I think the question is a little too harsh.

Spelman College's Johnnetta Cole

LESSONS FOR FUTURE GENERATIONS

I came . . .
with a deep
belief in the
power of
educating girls
and women
to understand
more than
themselves,
to think,
and to act.

I want to tell a story. This is about an old woman who lived in a poor community. She had one desire: She wanted a guitar. Often in her prayers, she would slip in "If I could have a guitar, I'd be mighty happy."

The folk in her community decided to pool their meager resources and buy her a guitar. Can you imagine the look on her face when they presented the guitar to her? She stroked it, she kissed it, she embraced it. Then she placed her hands ever so correctly and struck a note.

The people clapped. She struck the note again. And again. And again. The folk were convinced her striking this single note would pass, and went to bed—only to hear, throughout the night, the same note. In the morning, they sent a delegation to speak with the old lady.

Respectfully the village leader said, "It has given us great joy to see you embrace your guitar, but we suggest that a guitar is capable of sounding many notes and we thought perhaps you would want to begin playing various ones."

The old lady replied, "I know. I've heard them going up and down the guitar playing

these notes. But I want you to know that what they're looking for, I've already found."

In a women's college, we've found the note.

As I thought of what it would be like to serve as president of a women's college, I remembered the woman who perhaps taught me the most about a liberal arts education for women. My Latin class teacher, Ms. Moss, gone to glory years ago, would pretend not to hear as every Latin class period we chanted, "*Latin, Latin, dead as can be; first it killed the Romans, now it's killing me.*"

But one day Ms. Moss decided not to turn her ear away; she explained that Latin helped us get outside ourselves, move beyond our own reality, come to understand another people and their way. Then she added, "Young girls, you are learning Latin because you will be young women and one day you will think as well as any young man. Latin will help you to do so."

So I came to a special place called Spelman with a deep belief in the power of educating girls and women to understand more than themselves, to think, and to act.

I want to share two lessons that I have learned at Spelman. The first, learned in a way that is perhaps impossible outside a women's college, is that we womenfolk can and do hold up half the sky. Sexism shares with racism that it is such a pervasive force that its victims can come to believe its nonsense, its stereotypes, its destructive notions about themselves.

A women's college gives you that liberal arts education Ms. Moss talked about, but it also helps you get rid of any doubt about what you can do and who you can become. I look, for example, at our institution and see the ways in which our students enter fields that are traditionally identified as belonging to men. Being at Spelman shows me that women can do what they decide to do.

I am so convinced that womenfolk can do what they set out to do that I have a fear: One day I will return to campus and just as I pull through the gates, I will see crowds looking up to the top of Rockefeller Hall. The crowd will be staring at a group





Tell us about your mothers and how they might have influenced you and your styles of leadership.

of Spelman students who are flapping their arms, ready to jump off, because they are genuinely convinced they can fly.

The second and the last lesson that I want to share is hardly a new one. Of course, few lessons are really new discoveries. Lessons learned are more often merely a new perspective on an old idea, or a reaffirmation of a previous hunch.

My 10 years at Spelman have reaffirmed the commonalities and the differences among us womenfolk. When I pulled together some exciting ideas into a reader in women's studies called *All-American Women*, I challenged the fundamental idea that if you've seen one of us, you've seen us all.

We womenfolk share an enormous body of experience. We indeed may have shared visions, not only about ourselves and those that we love, but also about this world of ours. But Spelman College has reaffirmed for me that there is extraordinary diversity among women, particularly among African-American women.

Because Spelman is a historically black college for women, I have a chance to continue to learn the many ways that African-American women can see and believe and think and move and act.

This is a powerful lesson.

I believe deeply that if we womenfolk ever truly come to understand not only our commonalities, but also our differences, we would be the most important agents—the most effective agents—for positive social change. For until we can get men to start co-nurturing and co-parenting, women will continue to be the major socializers of our children.

Of course, not all of us become, or even wish to be, mothers; but for those of us who are, we are more likely than men to be the major influence in the lives of the next generation.

And so when we learn in these institutions called Agnes Scott, called Smith, called Spelman, a full appreciation of the diversity among ourselves and indeed among all of us humans—what a lesson we then pass on to the generations that will follow.

■ **Mary Brown Bullock:** My mother is in the audience. She has red hair and one thing about her is that when she feels strongly about something, she will say so. That's one thing that I hope I have learned from her.

Another is her wonderful sense of listening. I don't think I knew what in the world "active listening" was until I read about it in some psychology books, but now I know my mother is an "active listener." She draws you out and doesn't try to intervene and just hears your story.

And that's a wonderful trait.

■ **Johnnetta Cole:** My mom was a college English professor and registrar of a small, historically black college; later, she became the treasurer of our family's insurance business.

In thinking of all the things I learned from her, I inevitably go back to her message that I should "follow my passion." When I was struggling with the views of others about whether I should be an anthropologist—after all, how was I going to make a living doing that—it was my mom who said to me that more than making money, my goal had to be to make myself happy and to do something good for others. If my passion was anthropology and I could manage those things with it, I'd better follow it, she said.

It's perhaps the most often advice that I pass on to Spelman students: Follow your passion.

■ **Ruth Simmons:** I had very strong parents, but there's no question my mother influenced me more than any other single person. An extraordinary woman, she completed only eight years of schooling. She spent her life as a homemaker, rearing a large number of children, and being a devoted and subservient wife. After we moved to the city, she did "day's work," which—for those who are too young to remember that euphemism—is being a maid who worked in different homes on a day-by-day basis.

When I was young, I went with her on some of her jobs and as she went about her work, she would instruct me about walking with dignity and grace through life. She taught me, in this way she had, that what I was as a human being was much more important than anything else in my life. She taught me to have consideration and respect for other people and not to be consumed by my own selfish interests—I didn't succeed very well with that one, but that's what she tried to teach me.

The trustees of my college may think that I am responding to what they want me to do, but I'm not. I'm working as hard as I can to be the person my mother wanted me to be. So for me, my mother's influence was to teach me how to be a person.

When our students first come to Smith, some come without parents, some don't have the "right clothes," and they're self-conscious, they're uneasy; and I love to tell them, you know, the greatest person I've ever known was a maid and she taught me how to lead Smith College. It doesn't matter where you come from, it matters where you're going and how you're going to get there.

Smith College's Ruth Simmons

BEACONS OF HOPE FOR GENERATIONS TO COME

My simple premise is that the quality of life for all of us in the future is dependent on the quality of education and our capacity to place that education in the service of our communities.

The late Ernest Boyer offers a vision of the American college in the future. It's an institution that celebrates teaching and selectively supports research, while also taking special pride in its capacity to connect thought to action and theory to practice. This new American college would include clinics and youth centers, schools and governmental offices. Undergraduates would participate in field projects relating ideas to real life. Classrooms and laboratories would include clinics and youth centers, schools and governmental offices. Faculty members would build partnerships with practitioners, who would in turn come to campus as lecturers and student advisors.

This new kind of college is committed to improving, in a very intentional way, the human condition. And it may well be that this will in fact emerge as the new model of excellence in higher education in the future. It's a model that would enrich college campuses, renew communities, give new dignity and status to the scholarship of service. It's a model based on equity and justice and not on occasional acts of charity.

Today, about 6 percent of U.S. children—nearly 4 million—live in severely distressed neighborhoods. The poverty rate among them is three times worse than for other children. More than one in five American children lives in poverty, a ratio attributed to the number of families headed by single mothers, many of whom are undereducated and underqualified for sustaining jobs. The poverty rate for children living in female-headed households continues to be more than twice that of children in general.

Over the past 20 years, the number of children under six has grown by less than 10 percent, but the number of poor children under six has grown by 60 percent. Too many children are poor, sick, dying and growing up abused and neglected.

Every 30 seconds a baby is born into poverty in this country. Every four hours a child commits suicide. Every five seconds of the school day, a child drops out of public school. Every four minutes, a baby is born to

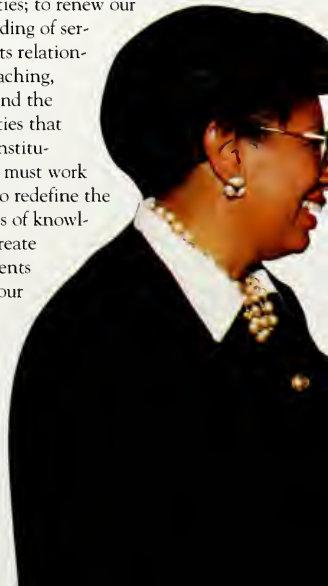
a teenage mother who already had a previous child. And every day 5,703 American teenagers are victimized by violent crime.

All too many of America's children and their families are in crisis.

My simple premise is that the quality of life for all of us depends on the quality of education and our capacity to place that education in the service of our communities. We are charged with educating and training society's citizens, with discovering and disseminating new knowledge, with monitoring, recording and analyzing the human condition, with encouraging and engendering human creativity and intellectual production through the arts, humanities, sciences and technology. We are charged with assisting in the search for solutions to pressing social problems.

Education has a responsibility, an opportunity, to safeguard our civilization. And historically the American educational system, despite its flaws, has been both the envy of the world and the hope of a nation, because it was accessible to all citizens at all levels. Today we need to rethink and renew our understanding of our relationship to our communities; to renew our

understanding of service and its relationship to teaching, research and the communities that host our institutions. We must work together to redefine the boundaries of knowledge, to create environments in which our children can learn. We have to be—especially women's colleges—strong and per-





How do your institutions serve the non-traditional student, and do you believe that women's colleges are especially suited to the nontraditional student?

sistent advocates for children and especially for the growing number of children who are without defenses in a challenging world.

What about girls in particular? We must ensure that young girls in elementary and high school maintain every academic option open to them for the longest possible time. Women must be educated today as if their very lives depended upon their education, because we now know for most of them they will. Each of our colleges will be among those who help decide the fate of young women in years to come. We must care for their hopes and dreams. It is their high aspirations that will have to sustain them through a lifetime of many challenges and much change.

I believe it is increasingly important for higher education to embrace a strong and enduring commitment to alleviate some of the social dilemmas that our world faces. Most of our institutions are working hard to develop new programs to achieve this.

I hope and feel very strongly that as women's colleges, we have to set the pace. We have to show the way.

We've got to take a stand for children. We've got to take a stand for families in

need. We have to reclaim our heritage as the nation's hope and the envy of the world.

■ **Mary Brown Bullock:** Agnes Scott's Return-To-College Program has been going on for about 20 years, probably accounting for 15 percent of our student body. What I hear from faculty and other students is how these women of all ages enrich the classes in which they participate. They bring life experiences and by their examples, their lives, their experiences, their sheer determination, they serve as models for younger students.

But we also need to take their needs more seriously. They come to our institutions at a turning point in their lives needing academic counseling, career counseling, better study and childcare facilities. We need more work on these at this institution.

But certainly, the nontraditional student is an essential part of the Agnes Scott community and probably will be a growing community here.

■ **Ruth Simmons:** There are so many kinds of students today, I'm not sure if there is such thing as a nontraditional student. I don't know what that is anymore.

If we're referring to students who enter college later in life, past the age when most women enroll, we offer an exciting option in our Ada Comstock [return to college] Program. Return-to-college students are highly motivated, and there is no mistaking the fact that our institution can make a significant contribution to them and to their families.

Not everyone comes to this program the same way. Some are high school drop outs. Some have had a child out of wedlock—they've been sidetracked by childrearing, but they still have the desire to do something with their lives and to do something for their children. It is important for us to reach out to all of these women. We've got to look for people's ability, we have to find out where they are, and we have to make education available to them. Education is the key to solving some of the problems we face.

■ **Johnnetta Cole:** In a way, I think every woman who goes to a women's college is a nontraditional student. She's not supposed to be there: What in the world makes her think that she can be an intellectual? So for women simply to enroll in schools like Spelman, Smith or Agnes Scott is to do a nontraditional thing.

Women's institutions are very powerful, very strong, very effective, but they are not perfect. At Spelman, we have a continuing education program, but we should do far more in terms of not only attracting, but also making comfortable and supporting women of many life circumstances, particularly those of different ages and family status. Spelman has primarily an 18-to-22-year-old student body, and although we do much to enrich the lives of these young women, their lives would be further enriched were they studying with women of many diverse and rich life experiences.

Our institutions are works in progress. We have found our "note," but there is so much more that we can and should do. We simply must get on with doing the work.





INDIA JOURNEY

On a Global Connections trip, Scotties explore the environmental context of great world religions, and discover that there is so much more to learn—about faith ... and themselves.

Photo-essay by Monika Nikore

Excerpts from the journal of Rachel Huffman '97



"THE GANDHI MEMORIAL (left) "WAS QUITE IMPRESSIVE. GANDHI KEPT HIS FINAL FAST THERE. A MONUMENT STOOD AT THE EXACT PLACE OF HIS MURDER." ABOVE: RACHEL HUFFMAN AT THE SIKH TEMPLE IN DELHI.

A RIDE FOR DEAR LIFE

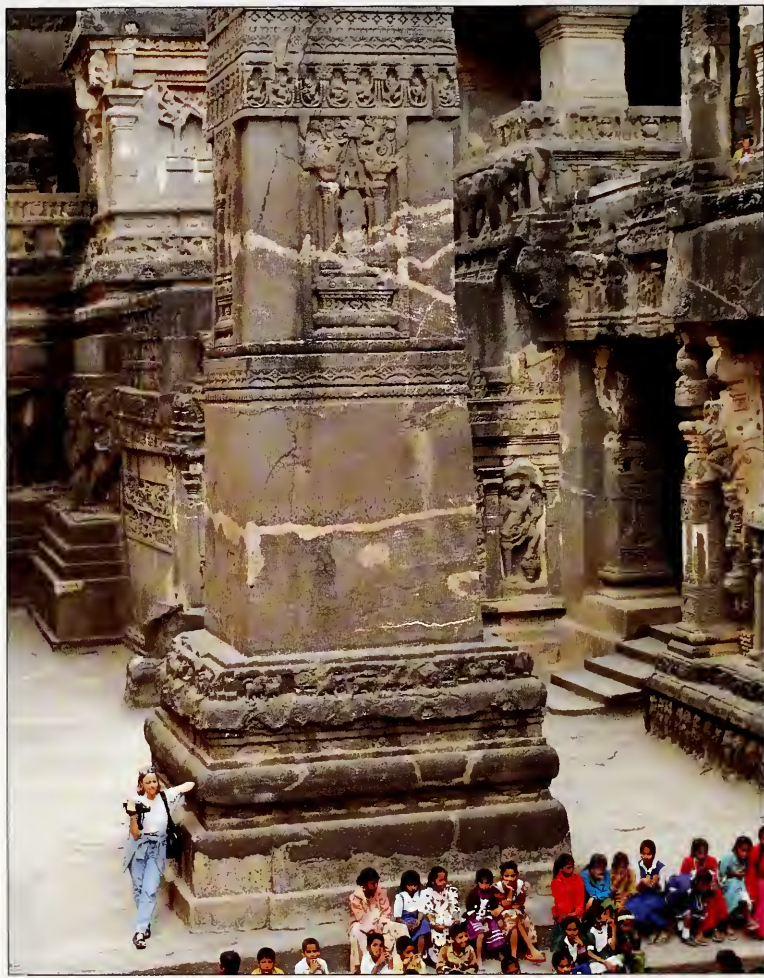
Rachel C. Huffman '97 grabbed one of her friends from the safe confines of the YMCA, gathered a handful of rupees, hailed a three-wheeled taxi and hurled herself into the chaotic traffic of Delhi. "I feel strangely adventurous, almost invincible, ready to try something new," she noted in her journal last January, on the first day of a Global Connections trip to India. As they coursed through the colorful mass of pedestrians, three-wheelers, cars, buses and bicycles, Huffman remembered, "Vicki and I held on for dear life."

A religious studies major from Baton Rouge, La., Huffman was one of 12 students to witness the burgeoning "village of India" on Agnes Scott's first Global Connections trip in January of 1996.

An extension of Agnes Scott's Global Awareness Program, Global Connections allows students to visit a foreign country and study a specific aspect of cultural life as an additional component of an existing course of study.

The India trip followed a semester of study in World Religions, taught by John Carey, professor and chair of the Department of Religious Studies.

Huffman: "I have so many questions that I'd never think to ask if we were studying India from a textbook rather than from experience. Gandhi believed in experiential learning—learning by doing and acting. So often this is a man's world in which to do and act—women are forced to compromise to just be. I hope this pilgrimage to India will let us do without inhibitions."



VICKI COUCH '98 (with video camera) AT ELLORA CAVES IN AURANGABAD



AT A GROUP GATHERING, A JAIN NU

ALWAYS ON THE GO

We're always on the go, being whisked from place to place in a bus that is so tall that we look down on everyone.

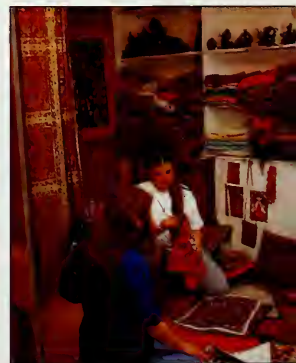
Huffman wondered if they were being perceived as imperialist Westerners as they travelled the streets.

The group journeyed to Delhi—city of temples, monasteries, churches, mosques; to Agra, Varanasi, down the Ganges River to Bombay (the Elephanta Caves), then on to Aurangabad (the Ajanta Caves and Ellora Caves).

They visited the University of Pune, SNDT Women's College, mingling with religious figures of other faiths, listening to a Jain nun, a Buddhist monk, Sikh and Baha'i



MELANIE HARDISON



SHOPPING IN ANRANGABAD



From culture shock to introspection, the group found “it’s all about perspective.”

covered.) CHANTS IN HOLY SPACE; THE FACE MASK KEEPS HER FROM INHALING ANYTHING ORGANIC AND THUS DAMAGING ANY LIFE.



EATING NORTH INDIAN CUISINE AT A RESTAURANT

holymen, delving into other’s beliefs, learning the singular and the universal of human existence and experience.

At the Gautam Hotel, two Muslim women, covered and veiled, swished past Huffman.

“The contrast between the Muslims and us reminded me of a story Monika [Nikore, the photographer] told. A traditional woman asked her, ‘What are you thinking?’ Monika replied, ‘How lucky I am to be able to live my life freely, and how unfortunate that you are bound to a family.’ The woman said, ‘That’s funny, because I was just thinking how lucky I am to have a grounding and how unfortunate you are to have to wander through life alone.’ It’s all about perspective.”



JESSICA OWENS (second from left), JENNY HATFIELD (middle), AND SARA MARTIN (right) MEET STUDENTS AT UNIVERSITY OF PUNE. MAIN PHOTO: BAHAI LOTUS TEMPLE, OUTSIDE OF DELHI


From ancient to modern, India captured the students' minds and imaginations.

THE JOURNEY CONTINUES

The poverty of India was frightful. The beauty of India inspiring. The days were full. And meaningful.

"I am learning that change must occur within a person's heart and mind and soul in order for that person to affect the wider scope of society. In this way, each of us has the power and may be empowered to create change in the world. If one can learn inner peace, then she can teach outer peace by example ..."

I have so much to digest from this trip, and am constantly contemplating the implications of it...."

A photograph of a woman with short dark hair, wearing a grey patterned jacket and a dark skirt, standing at a wooden podium. She is holding a white sheet of paper and appears to be reading. The podium is ornate with Gothic-style arches. The scene is dimly lit, with a spotlight on the woman and the podium. The background is dark.

After a quarter of a century, the Agnes Scott Writers' Festival continues to celebrate the beauty and majesty of language—and the work of women and men who capture meaning and purpose on paper

THE LOVE OF WORDS

By Linda Lentz Hubert '62
Photography by Gary Meek

The impact of the Writers' Festival events upon young writers—as well as old faculty members—can last a lifetime.

Perhaps because it has been so much a part of the life of the College—and indeed of the region—the annual Agnes Scott Writers' Festival seems to Agnes Scott oldtimers like me to have existed forever. Surprisingly, that is not so, though its roots reach deep into the foundations of a college which honors the well-written word and where close ties to special writers seem all but taken for granted.

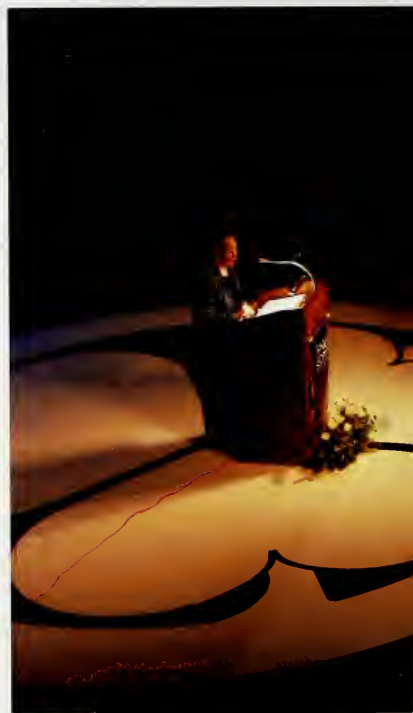
Born of the myriad literary influences that have enlivened and enriched Agnes Scott from its earliest days, the Writers' Festival was fleshed out in its present form in 1972. It is now a quarter of a century old and, unlike some of its fans, growing better with age.

Although the excitement on campus reaches its brief apotheosis during two tightly-scheduled days in late March or early April, the impact of the festival events upon young writers—as well as old faculty members—can last a lifetime. The distinguished participants of this annual spring ritual release an energizing magic upon the campus and community. Storytellers as distinctive as Eudora Welty and Gloria Naylor, poets as admired as Howard Nemerov and Gwendolyn Brooks, playwrights as celebrated as Alfred Uhry and Marsha Norman '69, influential essayists like Philip Lopate and Melissa Faye Greene—such as these join with their eager, and as yet unproved, student counterparts to affirm each other's voices and celebrate a collective joy in the word.

The talents of May Sarton, Marion Montgomery and Michael Mott enriched the first festival. The silver anniversary event this April was enhanced by Jane Smiley, Pulitzer-Prize winning author of *A Thousand Acres*; versatile Atlanta author Pearl Cleage; Katha Pollitt, known for her incisive commentary; and Agnes Scott alumna poet, Rashidah Ahmad '92.

Joy in the Word

Because literature has always provided common ground for Agnes Scott students, the ample audiences at readings and lectures are not constituted only of



English majors, nor limited to first-year students who proffer battered texts for the living subjects of their semester's literature study to autograph. This shared regard for letters provides one historical reason for the campus-wide enthusiasm that greets the Agnes Scott Writers' Festival of today.

A second reason is an enterprising faculty, which began in the early decades of the century to attract literary luminaries to this tiny Decatur college.

Harriet Monroe was invited to speak at Agnes Scott in 1921; her magazine, *Poetry*, regarded as the voice of contemporary verse in English, had published the unknown T.S. Eliot poem, "The Love Song of J. Alfred Prufrock" just a few years before. Vachel Lindsay, another of those poets indebted to

75 1976 1977 1978

PREVIOUS PAGE: AUTHOR JANE SMILEY CAST A FORMIDABLE LITERARY SHADOW ON THIS YEAR'S FESTIVAL. LEFT: A SPOTLIGHT BATHES SPEAKER PEARL CLEAGE. BELOW: JORIE GRAHAM, CHARLES JOHNSON, MEMYE TUCKER '56, JUDITH ORTIZ COFER AT PANEL DISCUSSION. BOTTOM: ROBERT FROST IS INTERVIEWED DURING AN EARLY VISIT TO CAMPUS.



The College's "high regard for letters" and its enterprising faculty are given credit for the festival's success and longevity.

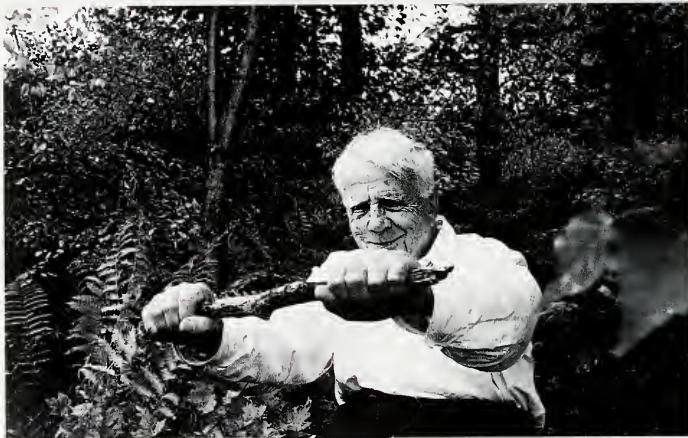
Monroe's publication, visited the College in 1922, followed by Thornton Wilder, Louis Untermeyer, Edna St. Vincent Millay, Carl Sandburg and Andre Maurois in the 1930s. Pearl Buck, Randall Jarrell and Katherine Anne Porter came a little later.

And still later, Mark Van Doren, C.P. Snow, Archibald MacLeish and Peter Taylor.

Professors Ellen Douglas Leyburn and Janef Preston collaborated in the 1950s and '60s to bring writers to campus in what Professor Emerita Margaret Pepper-

1979 1980 1981 19

dene thinks of as an early avatar of the present festival. The poet John Ciardi came at their invitation—as did a shy and not yet famous Flannery O'Connor in 1961. May Sarton's first appointment as writer in residence occurred in the early sixties. When Sarton returned a decade later, she shared her sixtieth birthday and the launching of the newly-configured Writers' Festival with the campus. The new festival was featured with the statewide competition for student



FROST IN HIS NEW ENGLAND GARDEN. FOR MANY YEARS, THE GREAT POET WAS ONE OF THE FESTIVAL'S MOST PROMINENT PARTICIPANTS. RIGHT: PEARL CLEAGE TALKS ABOUT HER CRAFT IN A CLASSROOM DISCUSSION.

writers that defines it today.

Professor Bo Ball, himself a prize-winning short story writer, shaped the original student contest and has consistently directed the competition, assisted by poetry-teacher Associate Professor Steve Guthrie and other faculty in recent years. The eminent writers constitute a panel of judges for the monetary awards made to the winners of the student contest. They select from texts already honored by their inclusion in the *Writers' Festival Magazine*, an annual publication of the English department.

Students appropriate the visiting writers once the special guests hit campus: they eat breakfast with Richard Eberhart, lunch with



32 1983 1984 1985



Maxine Kumin, dinner with Tillie Olsen. They enjoy helping the faculty transport the writers to and from the airport, often so that they can have another private word with Charles Johnson or Carolyn Forché or Robert Coover. Some have dodged awkward petitions of the occasional undisciplined guest—like the not uncommon request for a trip to a nearby package store, served up by more than one writer who has earned almost as much fame for liquor consumption as for deathless prose or poetry.

The Memories Live On

Most of our visiting writers are remembered solely for their generous commitments of time and counsel to students and for readings that engage the minds and hearts of enthusiastic audiences. However, a few left legacies that we savor now as favorite anecdotes, although some of the living moments were trying. If I still react with perverse pride to the memory of Gwendolyn Brooks' complaint that I drove "like a New York taxi driver," I have suffered sustained humiliation at the recollection of Margaret Atwood's droll response to an overly enthusiastic introduction: "Thank you. You make me sound as if I had sprung wholly formed from the head of Zeus!"

One of our most notorious "struggles-with-great-writers" stories took place in 1971, the year before the formal festival began. For all she tried during a pre-lecture dinner, Professor Jane Pepperdene could not get the great poet W. H. Auden to down the coffee that she ordered from one waiter as fast as he waved martinis from another.

Removed to Gaines for the lecture, Auden proved irascible. He defied the efforts of Professor Jack Nelson to hold him by the coattails backstage until the appointed hour of 8:15 p.m. At shortly after 8:10, the two of them flew out from the wings, Jack having to run round Auden to make what could be little more than a "Tonight Show" introduction. ("Heeere's AUDEN!!") Spilling his armload of books across the stage, Auden leaned on the podium, causing the several papers he still clutched to crackle into the microphone. Apparently convinced that an agent of sabotage had

W.H. Auden, lubricated with more martinis than coffee, proved an irascible speaker. He flew onto the stage before his cue to little more than a "Tonight Show" introduction—"Heeere's AUDEN!!"

1986 1987 1988



ROBERT PENN WARREN SPOKE AT AN EARLY FESTIVAL. CENTER: WRITER RASHIDAH AHMAD '92 GIVES A HUG AT THIS YEAR'S EVENT. RIGHT: EUDORA WELTY, ONE OF THE MOST TREASURED REPEAT GUESTS, CAME FIRST TO THE COLLEGE DURING THE LEYBURN, PRESTON YEARS.

corrupted the sound system, he protested the very static he continued to create—and never seemed to understand that he was the author of his own distractions.

The boozy English accent over a spitting microphone meant an unintelligible first half. Someone must have worked wonders—or at least succeeded with the coffee—during a welcome break, for the intermission brought an amazing recovery. The wit and wonder of Auden's glorious language was fully articulate in his remarkable reading from that point on—and at its close, the overflow audience, sprawled in the aisles as well as filling every seat, leapt as one to its feet.

Another flirtation with near disaster occurred a few years later with the visit of Kentucky writer and founder of the *New York Review of Books*, Elizabeth Hardwick. Our excessive hospitality and miscommunication almost did her in when I instructed a colleague that she wished bourbon on the rocks for an aperitif. His hand was heavy—the graceful lady had wanted only a splash of bourbon and much water in her drink. Truly sabotaged, she giggled quite a lot and danced about the stage in Dana—before taking hold of her wits ... and her spirits—and delivering a charming, instructive talk.

She liked Agnes Scott well enough to

1989



1990

1991

festival on this occasion, Uhry was presented in conjunction with a campus-wide celebration in Gaines Chapel, complete with faculty conscripted into an academic march.

The Atlanta born and raised playwright pleased the enormous audience with stories of his trials as a Jewish boy in a Protestant neighborhood, and, to our amused delight, recalled singing “Onward Christian Soldiers” in enthusiastic abandon with the Atlanta Boy Choir.

Fresh from an Academy Awards ceremony where the film version of his Pulitzer-Prize-winning play *Driving Miss Daisy* received an Oscar, Uhry gave us an on-site sense of his outrageous excitement at receiving this award. He also confided the tension attached to the obligation to thank every living soul who had ever influenced the project. He particularly lamented his heart-felt failure on that occasion to thank the sixth grade teacher who had fired his interest in books and writing. He said he wished for a way to make it up to her.

I was just behind him in the platform party as we marched out of Gaines. About two-thirds of the way down the aisle, I saw him divert to greet a small white-haired lady who had oddly stepped into the path of the formal procession. We clustered and

Despite—or because of?—the guests’ flirtations with disaster, the festival’s reputation has grown.

help us negotiate a visit from her former husband, Robert Lowell, one of the few American poets of considerable note who never made it to the campus. He died in 1977, the year we planned his participation in the festival, of a heart attack in a taxi cab on the way to Elizabeth’s New York apartment.

Driving Mr. Uhry

Alfred Uhry’s visit during Agnes Scott’s Centennial provided a moment of high satisfaction for me as a teacher. At the request of the Alumnae Association, whose weekend activities converged with those of the



BETTMANN ARCHIVE

1992 1993 1994

regrouped to exit—but only after he had caught her in a bear hug. After seeing the notices of her famous student's participation in the Writers' Festival, Mrs. Harrison of Highland Avenue School had determined to attend his reading. That day—on behalf of all who teach—she thrilled to public accolades that are rare for the teacher; her resplendent face confirmed the power of unexpected tribute.

Pages from ASC's Book

Writerly events—seminars, symposia, celebrations, festivals, workshops and various other excuses for bringing practicing writers to campuses around the country—have proliferated in recent years. Agnes Scott's festival, however, has the distinction of

being among the oldest and best known in this part of the country—and, as many a distinguished guest has noted, among the most pleasurable and worthwhile.

Gracious colleagues at local institutions claim that the College long since set standards for hospitality and substance that they have emulated with younger programs. Sometimes, like conference organizers at Emory who followed our lead for three years running with invitations to poets Rita Dove, Sharon Olds and Jorie Graham, they took a page from our guest book as well.

For funding, we depend on the kindness of friends. The generosity of alumna and former Agnes Scott Professor Eleanor Newman Hutchens '40 makes possible the prizes in fiction and poetry for which Agnes Scott students compete with college and university students throughout Georgia.

Another more recent alumna and current M.A.T. student, Eulalie Drury '92, began a few years ago to contribute resources for a new prize in non-fiction. The will of the late Margret Trotter, an enthusiastic supporter of the developing festival while she was teaching at Agnes Scott, contained a festival bequest which has saved us from red ink more than once. Grants from the Southern Arts Federation have helped a time or two. And ever since Wallace Alston struggled to find money for that first

occasion in 1972, the presidents of the College have funded the festival at levels not flush but sufficient.

The generosity of the writers themselves has often made the difference: Many have come more for love than for money. The honorarium for Robert Penn Warren, who came as our 1973 participant with George Garrett, was scandalously low given his eminence. Knowing our strictures, he would have it no other way.

Remarkable Friendships

Most remarkable of the friendships—discounting that extraordinary love affair of 20 years between the College and Robert Frost, of course—have



Alumnae Books

The literary legacy of Agnes Scott College far exceeds the 25 years of the Writers' Festival and last summer's "International Celebration of Southern Literature." The exact number of works written or edited by Agnes Scott alumnae will never be known, but more than 300 titles are in the collection of McCain Library, and nearly 100 more are in the archives and in the alumnae office. The latest group of alumnae penning works:

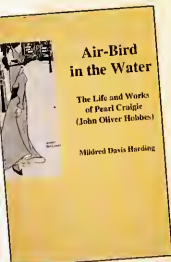
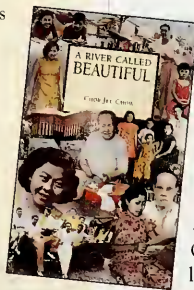
■ **Chor Jee Chow '54**, author of *A River Called Beautiful*, writes an autobiographical sketch of her childhood and life in Singapore. Publisher: Landmark Books 1997, 216 pages.

■ **Kathryn Helgesen Fuller '82** writes *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* and contributes Chapter 2, "Movie-Made Social Science: The Enterprise of the Payne Fund Studies Researchers," to the book *Children and the Movies: Media Influence and the Payne Fund Controversy*. Publisher: Cambridge University Press 1996, 414 pages.

■ **Mildred Davis Harding '38** is the author of *Air-Bird in the Water: The Life and Works of Pearl Craigie* (John Oliver Hobbes.) It is an historical, analytical and biographical look at the American-born English author Pearl Craigie. Publisher: Associated

University Presses 1996, 535 pages.

■ **Harriet Stovall Kelley '55** displays her poetry in *The ArctAngel and Other Cold Poems*. Publisher: HaSk 1996, 27 pages.



1995 1996 1997



been relationships with repeat visitors like Richard Wilbur and Josephine Jacobsen. Wilbur proved susceptible to Professor Emerita Jane Pepperdene's persuasive charms—and we to his—on some five occasions. A good friend of President Marvin Perry, Jacobsen was invited to participate in his inauguration. She returned in 1975 to the festival; her talk "One Poet's Poetry" was so affecting that the College supported its publication. Poet, short story writer and essayist, this extraordinary woman came five additional times, gracing our festival last in 1992.

Eudora Welty, one of our most treasured repeat guests, came first to the College during the Leyburn and Preston years. Some time later she became friends with Eleanor Hutchens on shipboard en route to England; neither likes to fly. That friendship—and one that developed with Jane Pepperdene—no doubt promoted her interest in Agnes Scott. She came enough times to the College that we felt we shared a special relationship with the quietly humorous and modestly self-deprecating writer. What a blessing to have Eudora seated on your campus lawn—munching a sandwich from a white box and sharing her wit and wisdom affably with those seated around her! She came last to Agnes Scott as a tribute to Professor Pepperdene upon her retirement in 1985.

Distinguished poet Michael Harper visited first in 1988. He came again most recently as Laney Visiting Professor of Creative Writing in the spring of 1995, when he simultaneously participated in his second festival. Steve Guthrie, who studied at Brown University where Harper teaches, was responsible for this fruitful connection.

Memye Curtis Tucker '56 has been still another recurrent participant. Alumna, poet, playwright, editor and teacher, Memye has gracefully moderated an interactive panel of festival participants on numerous occasions. She was the inevitable inaugural choice as Distinguished Alumna Writer in 1993.

At 25, the Writers' Festival has now been around long enough for student competitors like Greg Johnson to return as distinguished participants. There's no small pleasure in that recycling! And if you have been at the College, as I have, during part or all of the last four decades, you have a residual satisfaction in gazing at several shelves of valued volumes—autographed by the authors of these books, who are also the creators of some of your own best memories.

Linda Lentz Hubert '62 is a professor of English at Agnes Scott.

AUTHORS MAXINE KUMIN (above) AND CHARLES JOHNSON (far left) HAVE APPEARED AT WRITERS' FESTIVALS. ABOVE: GUESTS AT THIS YEAR'S EVENT ENJOY CASUAL DISCUSSIONS AS WELL AS FORMAL PRESENTATIONS.

ANOTHER GEM IN THE LITERARY CROWN

The International Celebration of Southern Literature proved a great literary and cultural experience, a unique gathering of "writers and scholars."

By Charles McNair
Photography by Paul Obregón

"Agnes Scott has brought great writers to campus for eight decades. We're proud of those intellectual predecessors, and pleased that the tradition has been renewed on this scale."

One could almost feel the literary ghosts gathering, proud and tall, on the broad, breeze-swept porch of Rebekah Scott Hall to pose for photos alongside 13 of the most honored living Southern writers.

An International Celebration of Southern Literature, held early last June at Agnes Scott College, could rightly have been termed a homecoming.

Robert Frost, the most famous American poet of his generation, frequently visited Agnes Scott College. Robert Penn Warren and Flannery O'Connor also spent time lecturing at the College, as did celebrated literati such as Eudora Welty, James Dickey, John Updike and May Sarton, among others. The legacy of such noted writers—that long literary tradition of Agnes Scott—formed an almost palpable backdrop for the four days of readings, lectures and panels that made up the Celebration.

A beaming George Garrett, chancellor of the Fellowship of Southern Writers and author of 20 books, certainly felt the presence of the past.

"It's a pleasure to come to a place that has always had a strong tradition of readings and literary events," Garrett said. "My last visit, I was here with Robert Penn Warren, whose bemused ghost certainly hovers over this place."

Lively Spirits

Hovering ghosts are one thing, but the Celebration marked an assembly of one of the most prestigious groups of living writers ever brought together in the South. These luminaries—in the flesh—included: Reynolds Price, Ellen Douglas, Albert Murray, Fred Chappell, Ernest Gaines,

Harry Crews, Yusef Komunyakaa, Donald Harington, Mary Hood, Margaret Walker Alexander, Terry Kay, Tina McElroy Ansa and Garrett. Their catalogue of awards—Pulitzer, McArthur, O'Connor, etc.—would stretch from Decatur to literary Valhalla.

Why was Agnes Scott chosen for this mustering of eminent writers? Certainly the setting, with its majestic trees and lovely Gothic and Victorian buildings, seemed natural for such an event. "It's the only college in Atlanta that looks the role, if you were casting it for a movie," said one Celebration participant. But a deeper reason is simple: Agnes Scott College earned the honor. Years before other schools recognized the value of such programs, Agnes Scott was putting creative writing efforts front and center in its liberal arts curriculum.

"Agnes Scott has brought great writers to the campus for eight decades," says President Mary Brown Bullock '66. "We're proud of those intellectual predecessors, and we're pleased that the tradition has been renewed on this grand scale."

Linda Lentz Hubert '62 of the Agnes Scott English faculty agrees. "We started emphasizing the value of creative writing and visiting writers long before it became a general addiction of the times," she says. "We've been doing it—and doing it right—for a long time."

In addition to the cream of Southern writing, the program carried a slight international flavor, with participants from at least four foreign nations.

Thomas McHaney, the Georgia State University professor who coordinated the program, arranged for four of the world's foremost scholars of Southern literature to be on hand as part of the Celebration. These esteemed academics, from France,

OLYMPIC ARTS FESTIVAL



AN INTERNATIONAL CENTER
OF SOUTHERN LITERATURE
AGNES SCOTT COLLEGE



Germany, Norway and Uruguay, gained valuable new perspectives on the literature and culture of the South during their visit, helping "internationalize" the region's offerings.

The noted scholar Lothar Honnighausen of the University of Bonn seemed especially swept up by the Celebration. "This is not only a great literary experience," he said, "but a great cultural one as well. In Europe, we don't have this tradition of writers and scholars appearing together. It's unique."

Celebration Highlights

Agnes Scott College has nurtured literary moments like these in several ways. Since 1972, the school has hosted an annual spring Writers' Festival, inviting talented wordsmiths such as Margaret Atwood, Richard Eberhardt and Howard

Nemerov as teachers. (See previous article, "The Love of Words," page 25.)

The school also boasts a first-rate creative writing curriculum that emphasizes the value of written expression in any liberal arts career.

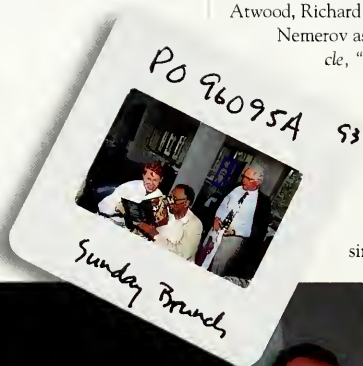
A number of moments simply dazzled audiences.

Opening night, Reynolds Price, author of 28 books, read a few of his "personal greatest hits" to a big crowd in Gaines Chapel. One of the numerous high points came as Price read a hilarious letter he wrote a few years ago to Eudora Welty. The letter recounted a car trip the pair made in younger years, with their epic efforts to procure a tackily furnished mobile home for one night, when no hotel in Alabama seemed to have a vacant room.

When Price and Welty, dog-tired, finally slumped to rest on a beaten white couch in the trailer home's den, Welty dubiously parted the cushions. "Reynolds," she said, "if this couch could talk, they'd have to burn it." The line earned a full minute of side-splitting laughter from the audience.

If Price brought down the house, then Atlantan Terry Kay brought out the handkerchiefs. His reading from his breakthrough novel, *To Dance with the White Dog*, told the story of Kay's father as he struggled to make do, old and alone, after his wife's death. A bittersweet scene describing the old man's attempts to make biscuits the way his wife once did drew sobs from some listeners.

Mary Hood, author of acclaimed short story collections and a fine novel, *Familiar Heat*, showed off her comic timing in a



LEFT TO RIGHT: CHARLES MCNAIR INTERVIEWS ALBERT MURRAY AND ERNEST GAINES DURING SUNDAY BRUNCH IN EVANS DINING HALL.



REYNOLDS PRICE ENTHRALLS LISTENERS DURING HIS SPEECH.

series of wry, elliptical monologues between read-aloud passages. Hood enjoyed seeing her literary colleagues read at Agnes Scott, she said, because, "Writers are like preachers who never get to hear preaching—it's fun to meet the people behind the books."

Margaret Walker Alexander, an Alabama native introduced as "a strong gust of a woman" and as "the most honored African-American woman of her generation," delighted attendees with a reading from her best-known novel, *Jubilee*, and with several African folk tales, retold Southern-style. She also read her signature poem, "For My People," which ends with historically and politically apocalyptic lines:

*Let a new world be born ...
let a bloody peace be written
across the skies.*

Donald Harington, a brilliant but little-known writer from Arkansas with nine novels set in or around the mythical small town of Stay More, read selections from *Butterfly Weed*. The tall tale involves a naive country boy who teaches himself medicine, then goes to the city to find a diploma so that he can set up a "real" medical practice. Harington's droll reading drew gales of laughter from the crowds.

Yusef Komunyakaa, a 1994 Pulitzer Prize winner, gave a towering reading. Gripping the lectern with both hands, he cried out the poems in his book, *Neon Vernacular*, singing lines alternately in a bird's quiet tremelo, then in a lion's roar. Dazzled attendees raved about Komunyakaa's reading the next day.

Memye Curtis Tucker '56, a versatile and accomplished poet who is one of the more celebrated literary alumnae of Agnes Scott, read on the final day of the Celebration. "I'm very proud to be part of this event," Tucker said. "It's an honor for Agnes Scott College and for me."

Southern Tradition

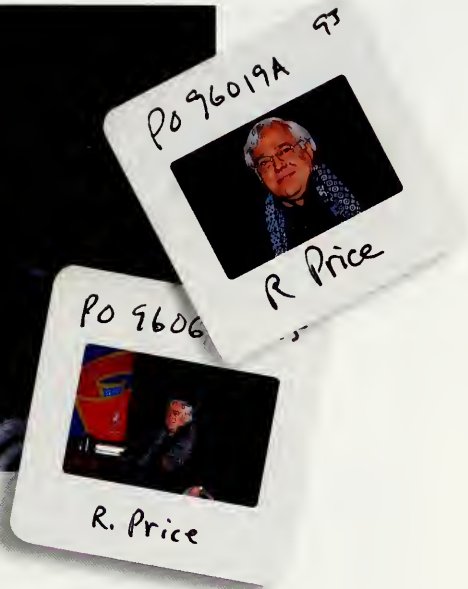
A Sunday Writers' Brunch, complete with jazz combo, capped off the event. In the finest Southern tradition, guests and writers were packed off for home, filled with Southern delights—black-eyed peas, fried okra, chicken, pecan pie and a dozen other sumptuous regional dishes. International scholar Honnighausen even remarked on the floral decorations set up for the brunch, held in Evans Dining Hall.

"Those beautiful flowers," he remarked, shaking his head in wonder. "They look like a Dutch still life. Very impressive. It's all very impressive."

The scholar didn't say so, but he just might have been reviewing the entire literary event—the Celebration will surely rank as one of the nation's most important literary moments of 1996.

And it will shine as a real gem in the literary crown created by Agnes Scott College through the years.

—Charles McNair, author of the Pulitzer-nominated *Land O' Goshen*, is the business editor of *South Magazine*.



The ASC celebration will surely rank as one of the nation's most important literary moments.

LIFESTYLES

From academics to rock 'n' roll; a mediator for community's disputes; a "foundation" in art; planting seeds; preserving tomorrow's heritage

A RECORD-SETTING LIFE, BODY & SOUL

Joy Howard
Waters '91

The critics who railed against Joy Howard Waters' life-changing decision to give up a Truman Scholarship and graduate school for the life of a rock 'n' roll musician with Seely, an Atlanta-based band, were silenced with the Oct. 15 release of "Julie Only," the first of a four-record deal on the Too Pure/American label, distributed by Warner Brothers.

Waters says she terminated her Truman Scholarship and departed graduate school in favor of her new career because she couldn't continue to struggle in a world strangling her with words, even though writing poetry had become her singular focus.

"I was done with people and done with giving people answers about what I was doing," she says. "I had been doing academic work for six years, and I wanted to do something more holistic. Everything I was doing was sitting down and



After turning down a scholarship for graduate study, Joy Howard Waters has built a career as a rock and roll musician.

passive. I wasn't using my body and soul. I was tired of having to think so far ahead. My life had been a seamless narrative." Waters put her finger on her frustration with academia and describes it as "people were blowing hot air all the time, and there was so much talking and so little being said."

For a while, her drive for personal satisfaction took her to Emory University, where she worked on a Ph.D. in comparative literature. Still, that wasn't the solution.

Graduate school had become just another step along the path that had left her feeling unfulfilled. "I still had creative impulses," she says of her time at Emory, "but I was very sick of words. I had been studying post-structuralist theory, and it undermined my faith in creating only through language."

Then, while leaving graduate school in the spring of 1994, Waters found herself attracted to playing bass guitar. She learned her new trade while listening to records

and learning rock classics by the likes of Jimi Hendrix and Led Zeppelin and studying tunes off the soul label Stax. She sold her car, took a job working 20 hours each week, including some manual labor, and "lived like a pauper." But she loved it because she was "working with people who were so non-verbal" and chasing her dream.

For Waters, seeing the finished product of her labor as an artist is more than a dream come true—it's Nirvana. Her trip to the Ultimate began this year when at a sold-out concert she handed John McEntire, who eventually engineered and helped produce Seely's album, a cocktail napkin and a copy of the band's first CD, "Parentha See."

Only a few days later, Waters received a phone call from McEntire, saying he wanted to talk about recording the band.

With the album, Waters has come full circle in her struggle with words. She's taken up writing lyrics.

"In the beginning, I had no desire to write lyrics. I wanted to leave language behind—there are other

J.D. SCOTT PHOTO

ways of communicating and perceiving [the use of] your body," she says.

On the other hand, the experience of making music lends itself to words, she adds.

"The lyrics came from the music and the mood of the music, and they had to be true to that. When you

put a name on a song, it's an act of power over the song and places it in the visual and verbal world."

At Agnes Scott, Waters studied political science and dabbled in creative writing; as a graduate student, she studied at the University of Cape Town, South Africa, on a Rotary

graduate fellowship. While in Africa, she began preparing for her literary career, taking courses in literary theory and post-colonial literature and traveling around southern Africa making speeches. She recently returned to ASC as coordinator of student activities, but left

the College a second time when Seely hit the road for its tour.

Waters is married to Charles, a jazz musician and composer, who is "very hip" on her career as a musician. They live in the Cabbagetown section of Atlanta.

—Dolly Purvis '89

COMMUNITY PEACE MAKER

Deborah-Gail Erb Manigault '89

Juvenile fist fights. Family disputes. Property rights violations. They are minor cases but rampant in numbers, backlogging the judicial court system.

Deborah-Gail Erb Manigault '89 works as a community relations specialist for the Charlotte-Mecklenburg Neighborhood Development Department in Charlotte, N.C., to ease the city's court burden and enable citizens to resolve their conflicts amicably.

The psychology and Bible and religion graduate serves as a mediator and also trains volunteer mediators—individuals who act as an impartial third party, helping disputants resolve their conflicts without legal intervention.

The majority of disputants have a previous history with one another, such as neighbors arguing over a property issue. If the two decide to settle out of court, they see Manigault or someone on her paid or volunteer staff. Or, if the case involves juveniles, the juvenile court system may refer the disputants to Manigault.

In mediation, the two people meet face to face. "They see the effect of their actions and hear each other describe how they felt and the losses they may have incurred."

Only 50 percent of the people filing court cases agree to mediate. Many are so angry, they view court intervention as their only option, explains Manigault. But those who do choose mediation often leave the process with skills they can use at home, she adds.



KENT JOHNSON PHOTO

Manigault: Empowering others to solve personal disputes.

As a preventive measure, Manigault and her staff train neighborhoods in mediation and conflict resolution: using "I feel" versus "you did" statements and teaching people to act versus react.

The government-funded program is also active in race relations. Recently, in a potentially volatile case involving a black woman and a white male police officer, the department called town hall meetings, providing citizens the opportunity to discuss the situation and their feelings about it. Although racial problems exist in the growing city of about one million people, Manigault believes these programs are lessening the potential for violent outbreaks.

Also the mother of a toddler, Manigault has found her niche in this work. "I always wanted to be in a peace-making role, empowering people to resolve problems peacefully. I'm lucky to be working in a job I feel so passionately about."

—Leisa Hammett-Goad

ART AS THE WELLSPRING FOR FAITH

Martha Jane Morgan Petersen '57

Art can open the wellspring in our hearts so that we can relate to God more fully."

In her life's story, Martha Jane Morgan Petersen '57 has played the part of student, nurse, mother, missionary, Presbyterian minister's wife and Presbyterian minister.

But it was art that opened the wellspring of her heart and deepened her religious faith.

In classes, conferences, retreats and individual counseling, she also helps others link their faith with art.

"Words can be misunderstood. They can even be cheap. But art offers an alternative," says Petersen. "It can be used to connect with God through color, shape and form. As we grow in our spiritual lives, many of us find nurture in the visual symbols and signs around us."

The Atlanta resident has taken a few painting, quilting and fabric art classes. But she loves most to use the medium of clay when leading retreats. Petersen encourages her

pupils to "sit" with clay. To "center." To listen to Scriptures being read. To hear what the Scriptures say to them. And then, to use their hands to mold.

"What the artist makes visible comes from the invisible, the interior of our natures," says Petersen.

"In the contem-

plative setting, the pupil can center, play and be spontaneous. It is a process of letting go. And that carries over between our spiritual lives and what we create. I find that very exciting."



CAROLINE JOE PHOTO

Martha Petersen uses art to open doorways to help others deepen their faith.

The creation process, however, can seem risky to Petersen's conferees. "They're expressing their feelings, risking exposure. At first, people are anxious. They don't want anyone to see the 'stupid little thing'

lives visually, granting them permission to put their hands into clay," she says.

It was not until mid-life that Petersen embarked on her unusual career. During the late 1980s and early 1990s, the South Carolina native earned masters and doctorate degrees from Columbia Theological Seminary and served as an

interim minister at Columbia Presbyterian Church in Decatur.

She began exploring what happened to art in the church and what other Presbyterian churches and seminaries were doing with art, plus interviewing artists and attending conferences on the subject. "Energy, excitement" and "invigorating" are words Petersen uses repeatedly to describe her discoveries. Her interest led her to leave her paid staff position and accept an appointment as a parish associate for art in the church. A parish associate, she explains, is someone who has a calling other than parish ministry. Also included in her calling are spiritual formation and nurture. In addition to teaching people about faith and art, Petersen leads prayer retreats.

Gradually, she is incorporating art into her prayer retreats and her work as a spiritual guide, which she describes as someone who helps others to explore faith issues and discern how God is leading them in their lives.

Petersen's own spiritual guide told her, "I don't know if God is doing art through you. He's definitely doing you through art."

—Leisa Hammett-Goad

PLANTING SEEDS TO GROW A LOVE OF NATURE

Elizabeth Fortson Wells '65

Botanist Elizabeth Fortson Wells '65 fondness for plants was kindled by her father when she was a preschooler. Today her personal and professional pursuit has led her to rediscover the flora that George Washington once loved.

The professor was recently hired to conduct a "diversity study" on a forested section of Washington's estate. The estate is creating a nature trail in its wooded area, once off-limits to the public.

For a year, Wells and two of her George Washington University students spent spare time and weekends documenting and collecting the property's plant species so they could be labeled for the visiting public. One student conducted library research to determine which animals, including amphibians, reptiles, birds and mammals, are usually found in the region but were not seen during their visits.

Some of their findings



Laura Sikes Photo

Cataloging plants at Mount Vernon has been one way Elizabeth Wells '65 teaches conservation.

were not known to be in the area. While tediously noting approximately 500 specimens, Wells saw a bald eagle and an osprey, perhaps descendants of those Washington once observed.

Each summer, Wells teaches an undergraduate course on flora of the mid-Atlantic states. The class ventures to a West Virginia bog atop a mountain, down to Atlantic Ocean sand dunes and to the mouth of the Delaware River to study salt marshes and the southernmost coastal cranberry bog. The students also learn to recognize

plant species growing in the forests, hilly sections, flat and wet lands and coastal plains surrounding Washington, D.C. During their travels, the students learn to document, collect and, upon their return to the school laboratory, press and label approximately 300 plant species.

Wells' guiding principle and long-term goal is to teach people, both amateur and the professional, about plants. "If we want people to conserve and care about plant communities, we need to teach as much as we know about them."

—Leisa Hammett-Goad

PRESERVING YESTERDAY FOR TOMORROW

June Hall McCash '60 and Mary Byrd Davis '58

Two Agnes Scott alumnae, both writers/editors, are devoting their careers to preserving the past so humankind can appreciate it now and in the future.

June Hall McCash '60 travels between the 12th and 20th centuries, interpreting the roles of medieval women and their central influence. And

Mary Byrd Davis '58 is working to preserve ancient eastern forests as models for future conservation.

McCash recently edited *The Cultural Patronage of Medieval Women* and an overview describes the mostly wealthy women featured: queens and other nobility, nuns and widows of western Europe and the Byzantine empire.

"Medieval women had to find ways to assert their ideas in a society that didn't offer them a lot of ways to do that." Women were not allowed to assert political power, so they asserted cultural power, explains McCash.

Through the patronage of writers, artists and troubadours, she continues, "they dignified their families, making them better known. They promoted sons and their other children's futures. And they had things written for religious reasons—to glorify God or a saint."

Contributions from this patronage include the first materials written about the legendary King Arthur; the first books about animals; and the spread of vernacular writing—materials written in French, English and German versus Latin.

McCash, a Middle Tennessee State University

French and humanities professor, was honored in 1996 by the Agnes Scott Alumnae Association as an outstanding alumna for her career contributions.

Media attention this decade has spotlighted the ancient cathedral-like forests of the western United States. However, little is discussed about the ancient forests of the east. Davis is working fervently to change that.

The Kentucky resident solicited scholarly essays, edited and compiled them in *Eastern Old Growth Forests: Prospects for Rediscovery and Recovery*, the first book devoted to the topic. Davis explains that old growth forests often support indigenous wildlife and are living models for proper conservation. Trees can be cut correctly, but if all the trees are cut, there is no model.

Davis is co-founder of *Wild Earth* magazine. Edited by her son, John Davis, the magazine is devoted to preserving natural areas.

The ASC English major also established *Ygdrasil* Institute for old growth forest and other environmental research. *Ygdrasil* is Scandinavian for the mythological tree holding the world together.

—Leisa Hammett-Goad

Thank you for including Carol Willey's article in your fall '95 issue. I feel that it placed the most important issues facing women today in a light that will not be forgotten. Corporate domination of medicine, the insurance scam, and the inept approach our society takes toward breast cancer are those vital issues, and Carol Willey showed just how life-and-death they are.

Claudette Cohen '87

I have just this moment finished reading every word (some of them twice!) of the alumnae magazine dedicated to Mary Brown Bullock's inauguration. In words, pictures and format it was a significant gift to those of us not privileged to be there.

I was quite moved—thank you for this gift. Good wishes in all you do.

Doris Sullivan
Tippens '49

Thank you for your efforts in bringing us an issue we will keep and cherish for a long time. I know it must have involved a lot of hard work for you and your staff.

It contains some major disappointments for me, however, especially concerning my role in the inauguration of the President. On page 10, you do not mention that I extended the official wel-

come to Mary on behalf of the ASC faculty. I am very disappointed that the role of the faculty in welcoming the President was not recorded in this historical issue. I am also disappointed as Mary's classmate because it was such a joy and honor for me personally to welcome her.

I have two additional comments, both in relation to the statement attributed to me on Page 9. First, by taking parts of the speech and juxtaposing them to make one statement, you lost grammatical and semantic coherence. Thus the second prediction, as it is printed, fails to clearly state my meaning. I was talking about my conviction that Mary would be welcoming of different approaches to and definitions of scholarship and teaching excellence. My second point concerning this page is that my title is recorded incorrectly.

These concerns would not have mattered as much for an ordinary issue, but this is an historical issue many people (including myself) will keep forever, an issue future historians of the college will use as a primary source. I wish it had appeared without these problems.

Ayse Ilgaz Carden '66
Professor of Psychology

GIVING ALUMNA

"I think I can never repay Agnes Scott for being so good to me."

FRANCES S. GARRETT '37

Home: Atlanta, Georgia

Age: 83

Occupation: Retired

Husband: Franklin M. Garrett

Children: One (deceased), three grandchildren



When *The Princeton Review* handed out the glowing "dorms-like-palaces" assessment of Agnes Scott's residence halls, the thanks were due in large part to Frances Steele Garrett '37. As chair of the College's Acquisitions Committee (in anticipation of the Centennial Campaign and Celebration), Garrett solicited, acquired and refurbished many antique furnishings for the historic campus.

Her work helped Garrett garner the 1990 "Outstanding Alumnae Award for Service to the College" but was a mere "tip of the iceberg." By the time she received the award, Garrett had served as class president, Annual Fund chair for her class, a member of the ASC Alumnae Association's nominating, admission and awards committees, as a career planning representative on the Alumnae Board and on the Centennial Celebration Steering and Exhibition committees.

Garrett's most recent contribution to her alma mater is in endowing an unrestricted scholarship fund in her name and that of her husband, Franklin. Garrett's gift to the College continues to be enhanced by a two-for-one matching gift from The Coca-Cola Company, Garrett's employer from 1956 to 1978.

An Atlanta native who grew up in Anniston, Ala., Garrett admits a "very" soft spot in her heart for the College.

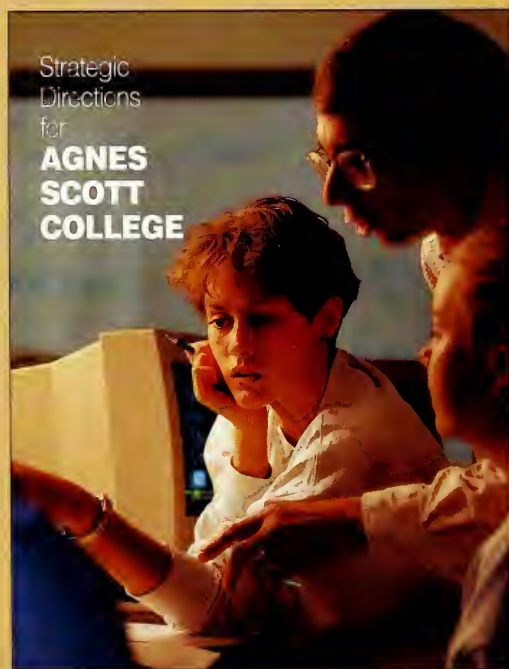
"Agnes Scott has opened many doors in many ways for me," says Garrett.

"When I went to my first job after graduation and then when I applied with The Coca-Cola Company, they would say, 'I see you graduated from Agnes Scott. No problem.' They would know the background of the liberal arts college, and that it was a place where women excel. For that reason, I think I can never repay Agnes Scott for being so good to me.

This gift is one little thing we can do."

—Mary Alma Durrett

■ Last year matching gifts added \$97,412 to the Annual Fund. For more information about the matching gift program, contact Chris Pomar in the Office of Development, 404/638-6476 or e-mail him at cpomar@asc.agnesscott.edu.



Strategic Directions

"I believe Agnes Scott has a destiny not yet fulfilled. First, we reaffirm our founding legacy—a liberal arts college for women with the highest standards. And then we move on to tackle the educational issues of our era. We must be more global and more local, more interdisciplinary and more faithful to our founding values," says President Mary Brown Bullock '66 as ASC announces its plans for the next century.

■ *Discover the College's "Strategic Directions" in the special center section of this issue.*

✓ **Let Us Hear From You:** Look for the special Readers' Survey in the center of the magazine.

