Editor’s Note

In her article on a rural retreat for intellectual luminaries of the 1930s, Kate Hollander ’02 notes that German tourists now wonder why Bertolt Brecht, “that sly and worldly poet of the cities, would spend six years in this former farmhouse on a Danish island.” Rural retreats are something Marlboro College students understand very well, and indeed many have had their own intellectual fires set ablaze on this rural, unpretentious campus. Few examples are as arresting as the case of Robert MacArthur ’51, whose meteoric rise, from skinning mammals in a former farmhouse called Mather House to pioneering new mathematical approaches to ecology, is charted in an article by Dan Toomey ’79 in the following pages.

This issue of Potash Hill brings you from the aftermath of conflict and violence in Guatemala, as reported by Chrissy Raulonis ’11, to the quiet, poignant poetry of Kimberly Cloutier Green ’78. We hear from math professor Matt Ollis about measuring campus sustainability, and from freshman Christian Lampart about theater professor Paul Nelsen’s big shoes to fill. As every summer, we celebrate the graduating students and their far-reaching and innovative Plans of Concentration.

If you have some reflection on your own humble roots at Marlboro, I encourage you to share them with us.

You can read responses to the last issue of Potash Hill on page 58.

—Philip Johansson, editor
Potash Hill
The Magazine of Marlboro College

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A Search for Patterns: The Life of Robert MacArthur

By Dan Toomey ’79

“To do science is to search for repeated patterns, not simply to accumulate facts, and to do the science of geographical ecology is to search for patterns of plant and animal life that can be put on a map.” – Robert MacArthur, Geographical Ecology: Patterns in the Distribution of Species

The MacArthur family’s fondness for southern Vermont began some years before Marlboro College was founded, during summers spent on nearby Newfane Hill since 1940. In 1947, Robert MacArthur saw an article that appeared in Time magazine about the new college starting up near his family’s summer home, and he liked what he read—enough to enter Marlboro with the first class that fall. What he reported in his letters home was so enticing that his family joined him the following year, his father leaving his tenured position teaching genetics at the University of Toronto and his older brother leaving his graduate program in physics at the University of Chicago. John Jr. and John Sr. thus brought Marlboro’s science program into being, and when the elder John passed away, his wife, Olive, a bacteriologist, carried on teaching biology at Marlboro until her death in 1970.

Marlboro had no science laboratories in 1947; it would not be until the next year that John Jr. set up his first lab in the “mole hole,” the cellar of Mather. But the college possessed two things the younger MacArthur brother found particularly to his liking: an excellent mathematics teacher in the person of Alan Paine, and an abundance of meadows and forests where he could do fieldwork to his heart’s content. These were the raw ingredients that he would blend innovatively and originally over the coming decades to become his life’s work, eventually making him, in the words of friend and colleague Edward O. Wilson, “one of the most important ecologists of all time.” In addition to Alan Paine, his other principal instructors would be his brother and his father, but what mattered at least as much as their presence was the fact that he

Royal ferns. Photo by Dianna Noyes

Robert MacArthur ’51 at work in the field, where he found endless inspiration and founded new areas of theoretical ecology.
could roam at will through fields and woods, honing his observation skills and thinking about what he observed.

Eccentricity at Marlboro, then as now, was not only tolerated but to a degree encouraged, especially if it was exhibited within the context of the pursuit of knowledge. Robert MacArthur’s penchant for trapping small animals in the woods around the college and skinning them in his dormitory room is one such example. His two roommates in Mather, the men’s dormitory at the time, accepted this behavior more or less unconditionally at first. But one day he returned carrying by the tail a specimen of Mephitis mephitis (Latin for “noxious odor, noxious odor”), with every intention of skinning it within the close confines of the shared room. The roommates’ tolerance for eccentricity had finally reached its limit, and Robert was compelled to move his clothes, belongings, and skunk carcass to a sugar shack near where the science building now stands. There he lived contentedly for the remainder of that semester, carrying out his taxonomic studies without interference.

After graduating with highest honors in 1951, Robert earned an M.S. in mathematics from Brown University, then went on to the doctoral program in biology at Yale. His dissertation paper broke new ground in the field of community ecology, introducing the idea of mathematical “niche apportionment models.” He showed that five different species of wood warblers, apparently occupying the same niche, actually hunted for their food in five different portions of the same tree. Building on this idea during a subsequent year at Oxford, he developed the “broken stick model,” theorizing that competing bird species were able to coexist in a community by dividing the resources so that each used different portions of the niche, like pieces of a stick.

Robert returned to the United States to his first teaching appointment, at the University of Pennsylvania. He continued to publish papers that demonstrated his ability to interpret mathematically what he so keenly observed in the natural world, and in so doing pushed the field of ecology in new directions. One such study, published in Ecology by Robert and brother John, involved fieldwork at 13 different sites (one of which was a field abutting Marlboro College property) from Panama to Maine. To measure something they called “foliage height diversity,” they mounted a white board on a pole and held it aloft at each site. They then measured how far from a tree the board had to be, at different heights, for half of it to be obscured by vegetation. And they listened and watched for birds to determine how diverse the local bird community was.

“I was the one who would climb up the tree, because I was more comfortable with that,” said John, who retired in 1989. “Sometimes I laughed so hard I would almost fall out of the tree, watching Robert try to back through the forest with this pole high in the dense foliage.”

What they discovered, by way of patient field observation, bird-listening, and the application of mathematical equations, was that bird species diversity could be predicted by the degree of foliage height diversity: from Panama to Maine, across many kinds of deciduous forests, the more foliage at different heights, the more species of birds can be found.

In 1965 Robert left the University of Pennsylvania to take a position at Princeton. Shortly thereafter he wrote, with Edward O. Wilson, The Theory of Island Biogeography. Its core idea was that the number of species on an island, or any isolated habitat, is determined by the balance between immigration and extinction. The increasing number of citations the book accrued each year from its publication (when it was cited five times) through 1982 (when it peaked at 161 times) is solid confirmation that MacArthur and Wilson’s theory had become, in the words of science writer David Quammen, “one of the central paradigms of ecology.” Their basic understanding of the dynamics of isolated populations continues to inform conservation science, as researchers look for ways to address the accelerating fragmentation and separation of ecosystems brought about by human activity.

In 1968 Robert was appointed Henry Fairfield Osborn Professor of Biology at Princeton. That same year he developed the “species packing” hypothesis, which argued that the number of species in a habitat is limited by the number of niches those
One might go further to assert that in fact “doing science” actually begins with recognition of the beauty of the natural world and the embracing of it, and then asking informed and imaginative questions about what is observed. “Honesty and accuracy guided by imagination” in the pursuit of beauty is an accurate summation of Robert MacArthur’s life, a life that those of us who care about the future of the earth need to be profoundly grateful for.

Of birdsong heard in that same foliage. From out of this convergence of visual and aural patterns emerged other patterns that could be discerned only by a gifted mathematical imagination. Robert MacArthur saw an unmistakable beauty in patterns, both seen and imagined, over the course of his life. He said as much on the first page of his final book:

Doing science is not such a barrier to feeling or such a dehumanizing influence as is often made out. It does not take the beauty from nature. The only rules of scientific method are honest observations and accurate logic. To be great science it must also be guided by a judgment, almost an instinct, for what is worth studying. No one should feel that honesty and accuracy guided by imagination have any power to take away nature’s beauty.

Its prose style, as one might expect, reflects the exactitude, lucidity, and density of mathematics. The book completed, he died at the age of 42, leaving behind a remarkable legacy.

Robert once confided to Edward O. Wilson that he would “rather save an endangered habitat than create an important scientific theory.” Yet he did in fact author several important scientific theories that, since his death 40 years ago, have stood as the foundation of a profusion of research done by those who have succeeded him. This research has in turn helped preserve or restore endangered habitats in many places on the globe.

One might go further to assert that in fact “doing science” actually begins with recognition of the beauty of the natural world and the embracing of it, and then asking informed and imaginative questions about what is observed. “Honesty and accuracy guided by imagination” in the pursuit of beauty is an accurate summation of Robert MacArthur’s life, a life that those of us who care about the future of the earth need to be profoundly grateful for.

Ode to Evolution

Another well-known and fairly influential scientist was Charles Darwin, who turned the Victorian world upside down with his theory of evolution by natural selection. Nikki Haug ’13 did her Plan of Concentration on the ripples of Darwin’s theory through literature, specifically the poetry of Robert Browning and Lord Alfred Tennyson. “What separated Darwin from other materialist thinkers, both before and during his time, was how much information he managed to synthesize,” said Nikki. “Darwin took what had previously been philosophical and placed it into a naturalist’s perspective, turning materialist views from opinions into facts.” She explored how Victorians, including Victorian poets, were forced to consider the idea that humanity was not distinguished from other animals and could be surpassed by a more perfect race.
FOR THE YOUNG WOMAN I PASS ON THE BEACH

From this distance, I see how you divide yourself—
one part alert to your child’s play close by,
the other part drifting—
thrum of surf, blue of sky.

You know without opening your eyes
that he’s reaching to touch the bright foam
spangling your ankles—
and even as you give him simple cool, soft
words for the pleasure in his hands
a part of you strays—

the way everything strays
in this quick breeze and white shine—
sailboats into sunlit spray
gulls through clouds that range and fade
beyond the wide stretch of beach between us.

I want to stop on my walk—not for your rapt boy
burying and unburying your feet in sand—
but for you, dreaming one, leaning back on your arms
and tilting your faraway face to the sun,

to sit with that part of you that’s loose, adrift, no more than a girl,
full of sighs and too warm in her shorts and tee
fllicking quartz and mica dust from her thighs,
and listen to what you’d whisper to me then
of happiness, the far-off tow of children calling
nothing to you yet.

YOUR BATTERED NAME

What is it that breathes fire into the equations and
makes a universe for them to describe?
—Stephen Hawking

I want it back
strange, untamed
as the ratios that keep
planets circling stars
unexplained as forces
deep down and subtle
weak and strong
weird as the first
gape-mouthed word—Your name
when I need it, as now,
unsure how far a voice reaches
uncertain whether it matters, my cry
in all your dark breathing, quark body, strings
for this life I am—O, God—awake in

BURRING THE OLD CAT

Into the little grave, a bit of food,
drops of water from his bowl, what remains
of the catnip, and a few narcissi blossoms.
Last to go in, a poem by Franz Wright—

In life, death
was nothing to you…

How easily we slip into the ancient rites,
digging in silence by the shed out back
and lining the hole with ferns,
tucking around his curled form
the things he’ll need for the journey—sustenance, yes,
and gifts from this world for those who might
receive him in the next. Faithful consecrations,
and hope like this accretes with every death—
for ease, pray, in darkness, and then perhaps
a dory, its smooth crossing on a sacred river
to the banks he’ll step, lightly, out upon.

Putting him down we call it, the terrible
ordeal over in moments, sparest breath, his strangely lithe
body seeming too slight, too small, to have lived so long
a witness to all our confusions of course and meaning—
three houses, two daughters grown and gone,
the vows we’ve tried to live into—how large he seemed,
watching us, our every uncertain move.

Kimberly Cloutier
Green is a poet,
collaborating artist,
and teacher living
in Kittery Point,
Maine. She is a first-
place prizewinner
in a number of
competitions, including
the Aldrich Poetry Prize
(2001), and her poems
have been published
in several literary
journals, including
Mid-American Review, The Cafe Review, The
Comstock Review, Presence, Vineyards,
and The Anthology
of New England
Writers. Her first book
of poetry, The Next
Hunger, was published
by Bauhan in April
(ISBN: 978-0-87233-
162-4).

Photo by
Dianna Noyes
Light, Texture, and Focus

Each year, Marlboro seniors with a genius for visual arts combine other disciplines, ranging from philosophy to mathematics, with their artistic visions. Here is a sampling of creations associated with Plans of Concentration from the class of 2013.

Ashley Gray did her Plan in visual arts, investigating how the ordinary is transformed by the play of light, texture, and focus, as in this untitled work in oil on canvas.

Evan Sachs produced this untitled silver gelatin print as part of his Plan in environmental studies, specifically ecological design, and photography.

Ned White’s Plan examined the “ghostly forces that shape and move private and political bodies,” using political theory and photography.

Maddie Holm, who created this untitled sculpture, did her Plan in education and ceramics, especially the use of community service in primary and secondary education.

Shyloh Favreau installed these ceramic tiles on the greenhouse ceiling, part of her Plan of Concentration exploring bees through visual arts and biology.

Evan Sach produced this untitled silver gelatin print as part of his Plan in environmental studies, specifically ecological design, and photography.

Evan Lorenzen did this painting titled “Narcissus” (detail) as part of his Plan of Concentration in visual arts, especially animation.

Evan Lorenzen did this painting titled “Narcissus” (detail) as part of his Plan of Concentration in visual arts, especially animation.
the whitewashed farmhouse, many-windowed, with five doors and a thatched roof partially grown over with moss, stands just yards from the Svendborg Sound on the Danish island of Fyn. When John and I took a cab from the train station, four kilometers away in the port city of Svendborg, we gave our driver the address: Skovsbostrand 8. I tried saying “Brecht-Hus” to the fair-haired young man behind the wheel, but like most people in town, he didn’t seem to know that the German playwright-poet Bertolt Brecht—author of the scathing, anticapitalist Threepenny Opera; the stout-hearted, pacifistic Mother Courage and Her Children; or even the collection of antifascist exile poems named after this small city—ever visited Svendborg, let alone spent six intensely productive years here between 1933 and 1939.

The house belongs to the municipality and is cared for by a devoted board of volunteers that includes retired schoolteachers and the head of the local library. After changing hands a number of times during the second half of the 20th century, and after the fall of the Berlin Wall stymied plans for its transformation into a museum—a project that would have been undertaken jointly with cultural organizations in East Germany—Skovsbostrand 8 is now an out-of-the-way historical landmark that provides residencies for artists and scholars. That’s why I was there: I’d been granted one month in the house to conduct dissertation research and to write poems. From my journal:

What the immigration officer said about my research: “Good idea. We need that.”

[My advisor] is always wondering about Brecht saying the California air has no flavor. I get it. This air is saturated, salty, spicy. Somebody line-dried our sheets, and they and the whole room we’re sleeping in smell of it. “Put your nose out the front door and smell the air,” I said to John last night.

The majority of scholars interested in Brecht—or in his friend Walter Benjamin, the Jewish critic and philosopher who was in residence at Svendborg for a total of 12 months over three visits between 1935 and 1938—skip over this fertile and comparatively settled exile period without much interest. With a few notable exceptions, even those scholars who do pay some attention to the Danish exile tend to focus exclusively on Brecht and Benjamin, neglecting to do much more than mention the other brilliant refugees who found sanctuary here: the dramaturge and translator Margarete Steffin, the actress Helene Weigel, or Weigel’s school friends Auguste Lazar and Maria Lazar, both writers. Even less often do we hear the name of the woman who made sleepy, rural Svendborg appealing, even tolerable, as a place of exile: the Danish feminist author and reformer Karin Michaëlis.

Sun glittering on the sound with such laziness and peace. Drinking tea on the warm stoop, hearing seabirds and landbirds (in my right ear, the longing, wild, complaining cries of seagulls; in my left, the clear, major-key chortles of songbirds; the salty and the sweet together, heart’s longing with contented simplicity. I like the balance, but I love the gulls the best.)

All alone in Brecht and Weigel’s house of straw and wind.

During the wildly long days of Danish midsummer, light lingering in the sky until the last ferry crossed the sound at 11 p.m., I worked with the house’s considerable collection of books on Brecht and his co-workers. Occasionally, German tourists would show up and knock on the door or surprise me outside. Proprietarily proud and exuberantly friendly, they’d tell me they want to visit the pear tree Brecht described in poems, or the apple trees where he played chess with Benjamin. A pair of them who drove north across the border in an enormous camper van spent the afternoon swimming off the tiny beach just yards from the house. They can recite...
HuMANITIES

The spring before I came to Svendborg, I was in touch with members of the Karin Michaëlis Society, which includes scholars and amateurs interested in her work and life. While at Skovsbostrand 8, three of them come to visit. I provide tea and miserable biscuits that I ruin through my inexperience with baking by weight and miscalculating temperatures in Celsius. They arrive with their arms full of things for me, whom they’ve never met: a huge bag of beautiful breads from a bakery on Thurø, a big tub of home-grown red currants, articles to read, a book. Languages fly: German, English, Danish, even Swedish, as we struggle to communicate, share, and read out loud to one another. Before they leave, they hug me tight. I’m almost undone by their kindness and generosity, which they insist is in the spirit of the selfless-to-a-fault Michaëlis herself. In tears as they drive away, I feel sure I’ve been touched, through them, by her warm and giving spirit.

Lightning over the ocean last night, and wind and rain. I feel safe in this little house, even with its five doors for escaping through.

A thatched roof is just as good as any other at keeping the rain out. This became obvious to me when a storm parked just off the coast for 72 hours toward the end of July; the rain lashed and the wind was so strong I could barely push open the door to go outside. But only the first inch or two of the reeds that make up the roof were soaked through; the rest of the thatch was totally dry.

A thatched roof needs to be replaced every 50 years or so. These days, historiographies last a much shorter time—and that’s probably not a bad thing. In the 60 years since Brecht’s death, scholars have understood him in an ever-evolving variety of ways: first as a solitary...
(if philandering) genius, then as an exploiter of women and even a plagiarist, and finally as the vital but not dominating center of a series of collaborative circles. I’m hoping to go a step further by showing how this particular community of artists, intellectuals, and socialists actually worked together in exile. The house at Skovbostrand 8 is at the heart of that—reminding us that even great intellectuals have material needs for shelter, nourishment, and comfort. More than just a place of refuge, this house was a laboratory for artistic and intellectual collaboration, a place where various and sometimes contradictory ideas of socialism came into contact with the necessities of exile.

Last December, I stood in a dirt lot with a group of about 15 people in an Ixil village that I routinely visit, trying to soak up some warmth from the sun in the early morning light. A horn blew in the distance. Then a small rocket went off, the sound thundering through the mountains.

“What was that?” I asked a man who was standing next to me.

“They’re arriving,” he said.

Less than a minute later, the procession appeared, accompanied by the sound of drums and the seashell horn. The group comprised people of all ages, most of whom were indigenous. Some of the men wore traditional red vests and jackets, or cotones, to mark the seriousness of the occasion, while those that held public office displayed the bastos, the staffs of their position. Many people carried various supplies and offerings including flowers, candles, soda, aguardiente (a type of local liquor), and corn. At the side of the lot a semicircle of corn stalks had been placed in the earth, with a large tree at one end where people lay their offerings.

The people from this village and the surrounding area had gathered to commemorate “the burning of the corn,” an event that...
their crops, and the local community to try to show that they are not alone in the huge and confusing process that is the search for justice and truth in Guatemala. Other days I spend accompanying meetings with witnesses and the organizations that represent them and with groups that are fighting to keep the control of land and natural resources in the hands of the local communities.

My first visit to a community showed me how the conflict has influenced people’s perspectives and how the logic of resistance and survival is very different from what I’m accustomed to. This particular community is a close-knit community of subsistence farmers for whom corn is sacred. Culturally, the burning of the corn was an unthinkable act.

To remember the past and beg forgiveness for the destruction of the harvest, Mayan priests lit a ceremonial fire. Participants watched and prayed toward the four directions. The air was full of the fragrance of smoke, the sound of the drums and chirimia (a wind instrument), and occasional rockets, whose white tails marked the cloudless, blue sky. At one point, a man approached my partner and me. In the palm of his hand were the charred remains of corn kernels that he had found by digging a little in the dirt. It was powerful to witness the physical remains of the event, still present in the ground, decades later.

During Guatemala’s 36-year-long civil war, which ended in 1996, this region was called the “Ixil Triangle” by the military. It was the site of severe civilian repression and control through military checkpoints, occurred during Guatemala’s decades of internal armed conflict. One day in 1982, the army arrived with several hundred Ixil Self-Defense Civil Patrol (PAC) members, with orders to gather all of the corn that was drying in the fields awaiting the harvest. The army explained to the PAC members that they were going to distribute the corn to the communities. The PAC members spent the day gathering all the corn in the area, including part of the harvest of several other villages, and dumping it in the lot, forming a gigantic pile.

When the work was done, instead of distributing the food, the soldiers burned the whole heap, throwing the villagers’ clothes on top, including the women’s traditional, handmade huipiles and red cortes: their shirts and skirts. Witnesses from a village in the valley below, miles away, were able to see the giant “volcano of corn.” Sadly, the harvest was not the only loss of the day. The soldiers also threw several people on the fire alive, including a blind, elderly woman. The loss of life, and of the harvest, was devastating for the concentration of populations in model villages, and coerced inscription in armed civilian patrol groups. The conflict resulted in the massacres of civilians by the army and the displacement of entire communities.

My work in the region is greatly tied to this history, although the specifics of my day-to-day activities vary. Some days I spend accompanying meetings with witnesses and the organizations that represent them and with groups that are fighting to keep the control of land and natural resources in the hands of the local communities.

My first visit to a community showed me how the conflict has influenced people’s perspectives and how the logic of resistance and survival is very different from what I’m accustomed to. This particular community is
social and fairly isolated—three hours by bus from the closest town with police and government offices. The village has no electricity or running water. A single, wide dirt road connects it to other towns.

During the evening, I was sitting in a wooden chair next to a cook fire in the house I was staying in, drinking coffee with my partner and the woman who was hosting us. At one point, the woman started to talk about the war and mentioned some of the violence and hardships that the townspeople suffered. She briefly told us about the soldiers coming to the town and killing villagers. But what she wanted to talk about was her worry that it would happen again. She pointed toward the road and explained that this road would make it easy for the army to come back anytime it wanted to. As my partner tried to reassure her as best she could, I found myself considering a whole different perspective.

A lot of people that I’ve met in Guatemala have talked about the need for more development and less isolated villages. This was my first time hearing the concern that being connected and accessible would also make the population more vulnerable. Something as simple as a dirt road can be a source of worry, especially for those who are still traumatized by their war experiences.

Unfortunately, such worries are not unfounded. The country is becoming increasingly militarized in some areas, with the stated purpose of fighting drug trafficking. However, in most cases the militarized areas are also rich in natural resources, and many people see the increase in military outposts and bases as a means of providing economic security to investors rather than protecting the nation. The state of siege imposed on the town of Barillas last May and the massacre of seven peaceful protesters by soldiers in Totonicapan in October show that the government is also disposed to use its military power to control the civilian population.

Although most of the land in the Ixil region has relatively low agricultural potential, the area’s mineral wealth and abundance of rivers make it a popular site for mining and hydroelectric projects. Conflicts over land and natural resources are widespread through the region and often affect my work as an accompanier.

For example, one community that I visit sits high up in the mountains, just under a forested ridgeline. From the road that goes through the town, I can look out over the valley below, bounded by a parallel ridge. The vista is patterned with cornfields, forests, and towns that are connected by winding dirt roads. The village is picturesque, with its expansive green fields full of grazing sheep backdropped by distant mountains, but I keep my camera in my bag. The tranquil-seeming setting is of great interest to a Mexican oil company that hopes to extract barite, an important mineral in the oil drilling process.

When my partner and I leave the community, we go by the main road, even though we know that there is a shorter and reportedly very pretty path that can also take us to our next destination. As outsiders, we have to tread with caution, because local residents are highly concerned about company employees entering their territory. One man from the area explained to me that the community isn’t against development in and of itself. They want development, but a development that comes from within the community and benefits the community.

While this village has managed to keep land ownership in the hands of local residents, others are less fortunate and find themselves with less leverage against the interlocked interests of corporations and the national government.
The process of losing local control over land is closely tied to the internal armed conflict. In 1984, in the middle of the violence, the government nationalized over 3,800 acres of land in one town, without notifying the local population. It wasn’t until a few years ago that the community discovered they were no longer the owners of their communal land, or ejido, when a government employee let the information slip.

During June and July, my partner and I accompanied meetings convened by a collective called Resistencia de los Pueblos (Resistance of the People), which were intended to inform villagers about what had happened to their land and the future plans of mining and hydroelectric companies in the area. Land security and environmental quality are of the utmost importance to the local people, who depend on subsistence agriculture for a large part of their livelihood.

As one member of the collective explained to a group, “It’s a sin to not defend the land, because without land we don’t have life.”

Roots of Genocide

“One of the primary complications of studying genocide, and what precedes it, is that the process is not linear or easily reductive,” said Taylor Burrows ’13, who did her Plan of Concentration on the social and political roots of genocide. Faced with the challenge of complicated and interrelated social, political, and historical factors, Taylor teased out elements that she felt most directly contributed to systemic violence in Bosnia and Rwanda. She considers it good news that no single factor launches a path to genocide, offering many junctures for intervention. “As many scholars have reminded us, genocide is a relatively rare occurrence, despite the overwhelming number of ethnically, politically, and nationally diverse states,” said Taylor. “Even within the realm of ethnic conflict, systemic violence is rarely the outcome.”

Liberated by Education

from the commencement remarks of President Ellen McCulloch-Lovell

...There’s something called the White House Scorecard that purports to measure the “value and performance” of colleges. Here’s what it measures: net price; graduation rate; loan default rate; the median amount borrowed; and the type of job and salary earned after graduation.

See the trend? It’s all about money. We need to redefine “ROI: return on investment.” What about the other returns: the return on the individual; the return on the community?

Research reveals that the person with a college degree not only earns more, but is more likely to vote, to give to her favorite causes, and to volunteer.

You are graduating with the degree most connected to that exercise of choice—a degree in the “liberal arts.” Why do we use that term? Our classics fellow could tell us the derivation from the Greek and Latin: “liberal” comes from the word for “free.” From medieval times until recent history, universities taught prescribed courses thought to constitute the “knowledge worthy of a free man.”

But our sense of “liberal” is “liberation”—that we might be “liberated by an education...in the service of human freedom.” So says William Cronon in his 1998 article in The American Scholar. What makes a liberally educated person? It’s not a transfusion of facts or content, but rather a set of skills and qualities. To paraphrase Cronon, they are: to listen and to hear; to read and to understand; to write clearly and persuasively; to solve a variety of problems; to respect rigor as a way of seeking truth—to love learning; to practice humility, tolerance, and self-criticism, opening yourself to different perspectives; to understand how things get done in the world; to nurture and empower the people around you, recognizing that “no one acts alone”; to see the connections that allow one to make sense of the world and act creatively within it.

Is this sounding familiar? It should. I think I just described the qualities of your Marlboro education. I’ve lavished some of our last moments together on these to make Cronon’s final point: “Education for human freedom is also education for human community.” In other words, for the “social good,” the culture of connection.

Recently a student told me, “Marlboro presumes tremendous individual capacity and responsibility.” That’s what education for liberation teaches. Why don’t we have a Scorecard for becoming an educated citizen? ...Take all those skills you gained researching, organizing, and writing your Plan, and with confidence and joy, believe in yourself and your powers as a liberated and liberating citizen.
The Mismeasure of Marlboro’s Coolness

By Matt Ollis

How sustainable is Marlboro College, relative to other colleges? There are several systems out there that let us try to answer that. One of the most prominent is Sierra magazine’s “Cool Schools” survey, which Marlboro has participated in for several years. Each year the Sierra Club circulates a set of questions with a focus on environmental sustainability, ranging from indoor air quality to environmental studies curriculum. Any college or university that wishes to participate can submit answers; these are then evaluated and the participants are ranked, with the 10 highest-scoring schools getting top billing.

Over the last few years, Marlboro’s ranking on the Sierra list has been as high as 34th and as low as 96th. A tool that tells us that we’re probably somewhere between average and excellent is not especially useful to us, or to prospective students who may use this as a criterion for college selection. Our practices have not changed dramatically during this time, so where does this variability come from? The issue is with Sierra’s changing methodology over time and a general bias against small schools, like Marlboro, where sustainability measures may require a more nuanced approach.

We are not the only college to have been frustrated with the cool-measuring process, and over the last few years the number of participants has been dropping. In 2010 a group of 20 or so colleges withdrew from the Sierra process entirely and put together criteria that they thought any sustainability ratings system should adhere to. These include an “open scoring process,” one where it is known in advance what points will be awarded for which behaviors, and one that “consider[s] the diversity of organizations pursuing sustainability.”

A recently developed methodology that does meet most criteria, including the two mentioned above, is the Sustainability Tracking Assessment and Rating System (STARS) developed by the Association for the Advancement of Sustainability in Higher Education. It is certainly comprehensive, with 135 questions, covering every aspect of sustainability in colleges and universities, detailed in the 300-page technical manual. Just as important, especially when it comes to small schools like Marlboro, is the recognition that different aspects of sustainability should be approached differently, depending on the context. It strikes a good balance between rigor and flexibility, kind of like Marlboro itself.

When Sierra announced that they were shifting to the STARS methodology for their 2012 survey, we were hopeful that this would benefit Marlboro, both for sharing our work in this area and as a much more useful internal tool for monitoring and encouraging change. It didn’t work out that way. Minor issues were to be expected in the first year, such as their undisclosed reweighting of the questions and an unwieldy interface that made it much more laborious to complete. But the big issue was how they decided to deal with questions that were completely inappropriate for a particular institution, such as those about the college’s research program or fast food franchises. While STARS excludes such questions for colleges like Marlboro, where these issues do not apply, Sierra inexplicably decided to count them with a score of zero in such cases.

As a result of this, the final list for the 2012 Cool Schools is dramatically skewed toward large schools that can pick up at least something in each category. Marlboro, unsurprisingly, came in near the bottom of the list, in the aforementioned 96th place.

There is no indication from Sierra that they intend to alter their approach, and as they do not reveal their scoring system in advance we cannot tell how they will be evaluating the data this year. As such, we have decided not to submit an entry for 2013.

But it’s not all bad news on the sustainability assessment front for Marlboro. As part of her Plan of Concentration work, Joy Auciello ’13 has compiled the answers to the STARS questions, a gargantuan task. She is also building a website that will let us track our sustainability work internally, using metrics that we find meaningful and that reflect Marlboro’s place in the higher education landscape.

At the time of publication, we know that we will score at least equivalent to a Silver rating in STARS, in other words, more excellent than average. This is no mean feat; the STARS standards are tough. Of the schools that have officially joined STARS, fewer than 50 have a Gold rating and none have the best-possible Platinum. For now Marlboro’s results are unofficial, but with so much work into it and such a positive outcome we will revisit joining STARS in the future. At the very least the process has served to highlight several areas to which we should pay more attention over the coming years. Our hope is to make Joy’s site accessible so that the world can see the details of our efforts and see for themselves how sustainable we are.

Matt Ollis is professor of mathematics at Marlboro and chair of the Environmental Advisory Committee. This spring he co-taught a course, with junior Daniel Kalla and admissions counselor Bill Mortimer, called Painting by Numbers: Using Data to Visualize Marlboro College.
When theater professor Paul Nelsen first came to Vermont in 1971, fresh out of graduate school, it was to work at Windham College in Putney, where he helped establish an innovative and ambitious theater program. The program thrived, but Windham’s enrollment decreased from 1,000 to 300 students in a matter of six years, forcing the college to close. Paul began working with a consulting group of which Marlboro College was one of the first clients, and the rest is Potash Hill history: Marlboro invited Paul to join esteemed theater professor Geoffrey Brown on the faculty, and he started in January 1978. He retires this year after 35 years on, and off, the Marlboro stage.

“The first play I directed at Marlboro in the spring semester 1978 was Ibsen’s Hedda Gabler,” said Paul, who immediately upon starting at Marlboro launched into theatrical experimentation with great energy. “I had a group of wonderful students eager to get their teeth into some classical drama.”

During his first semester at the college, Paul and his students altered Whittemore Theater, rebuilding the stage and removing the balcony in order to expand the playing space. Intensive rehearsals, often entailing four-hour sessions, six days a week, with set building on Saturdays, spanned a total of six weeks. That same semester, Paul directed two additional plays: a version of Spoon River Anthology and Michael Cristofer’s The Shadow Box.

“I was young, ambitious, and maybe a little foolish,” Paul grinned. “But I continued with that level of intensity for many years, trying to do everything myself. There was no tech director, no work-study crews. All design, construction, and production work was accomplished by me and some dedicated students.”

Literature and writing professor T. Wilson beckons the line of graduates to make their move toward commencement. Photo by Elisabeth Jaffe.
In 1979, during the January “Winterim”—a period designed for students to explore new horizons—Paul, along with his wife, kids, and mother-in-law, led a student trip to London, the world’s mecca for theater. The program proved so successful that he repeated it a couple of years later, and subsequently expanded participation to include Marlboro College trustees, other faculty, and friends of the college from the local community. Paul’s trips to London have continued on a regular basis to this day, what began with 11 students and Paul’s family has grown to three trips a year, with over 120 participants from across North America.

“Paul was an excellent leader on our trip to Britain—heavenly days of castles, cathedrals, contemporary theater, and Shakespeare out the wazoo,” commented Gina DeAngelis ’94. “He didn’t just teach acting or directing, he taught us theater folks how to use our talent and develop our skills to reflect, for an audience, life itself.”

In 1983, inspired by his London experiences, Paul invited a former member of the Royal Shakespeare Company, Ted Valentine, to play the lead role in King Lear. The production involved a yearlong immersion process, with a weekly close reading of the play in the fall semester and rehearsals beginning in the Winterim, and featured students as well as members of the community.

“It was an immense project,” recalled Paul. “Three quarters of the auditorium at Persons was the stage. There were only a hundred or so seats at the back of the auditorium. It was an immense space with giant stone arches.”

The following year Paul worked on Sophocles’ Antigone and a Harold Pinter play, The Birthday Party. These high-profile projects required Paul to raise money, some of which came out of his own pocket. Paul was self-reportedly obsessed with achieving something that was exceptional, beyond standard intercollegiate quality. With a lack of technical infrastructure and reliable financial support, however, he became unable to sustain the energy for such an ambitious program.

“At first, when I started, it was possible to get by—perhaps by sheer mania, but I cannot say I regret that,” Paul joked. “The theater program has changed over the years. When I first came here, there was an emphasis on performance as a medium for learning. In the first 15 years I was here, I directed 28 productions. Students collaborated actively in the design and production aspects, but like Geoff Brown before me I was involved hands-on with all elements of putting on the shows—as well as teaching a full load of classes and tutorials.”

In 1985, Paul sought to expand Marlboro’s capabilities by helping a group of local citizens purchase the former arts building at Windham College, which they renamed the River Valley Playhouse and Art Center. The project aimed to collaborate with Middlebury and Smith colleges to develop a summer theater program with professional actors, students, and faculty from all three institutions and produce a summer season of three or four plays. Concerned about the economic prospects and under financial stress, Marlboro pulled out of the project before its launch. Paul adjusted, using community actors to deliver a season of plays: Chekhov’s The Seagull, God by C.P. Taylor, and Noel Coward’s Present Laughter. “They were artistically successful, and ticket sales covered all expenses,” Paul remarked with a smile.

Over the next decade, Paul continued to support student productions but decreased the frequency of his own. In 1996, he directed his final play, Shakespeare’s Twelfth Night, and began to focus his teaching on dramatic literature as well as on exploring the history and practices of theater and film from diverse angles, often in collaboration with other faculty.

“The impressive works produced by Marlboro students are the greatest testaments to Paul’s ability to nurture and inspire,” declared Edward Iser, professor and chair of theater at Holy Cross College. “Possessing an encyclopedic knowledge of theater and a generosity of spirit, Paul has been a remarkable teacher, a treasured colleague, and a transformative mentor.”

“One of the reasons I chose Marlboro College was so that I would have professors who really cared about, and interacted with, their students,” said Jesse Nesser ’13. “Paul Nelsen turned out to be exactly the kind of teacher I had hoped for. His curiosity, passion, insight, and dedication extend beyond his department and his classroom.”

In the mid-1990s, Paul was one of a dozen National Endowment for the Humanities Fellows who convened at the Folger Shakespeare Institute in Washington, D.C., to explore practices of teaching Shakespeare through performance. His research and publications in academic journals on Early Modern English playhouses resulted in an invitation to serve from 1990 to 2002 on the Academic Advisory Board for the reconstruction of Shakespeare’s Globe Theatre in London.

In 2007 Paul collaborated with visual art professor Tim Segar and music professor Stan Charkey to create a field-based, summer “interarts” intensive encompassing eight weeks of seminars and experiential encounters. This included live performances of theater and dance, numerous concerts, and diverse exhibitions of visual art.
Students take TESOL to Costa Rica

Southern Vermont is remarkable in so many ways, but having large numbers of people learning English as a second language is not one of them. It was imperative for the students in the TESOL (teaching English to speakers of other languages) Certificate teaching practicum, which involves six hours of observed classroom teaching, to find some. Fortunately Mary Scholl, TESOL instructor at the Marlboro College Center for Graduate and Professional Studies, is also director of Centro Espiral Mana, a language school and teacher training organization in Costa Rica.

“We wanted to provide an authentic teaching experience where Marlboro students had to respond to the language-learning needs of students from a different linguistic and cultural background,” said Beverley Burkett, director of the TESOL graduate program and instructor for the TESOL Certificate. Twelve students went to Centro Espiral Mana with Beverley during spring break for eight intense days of preparation and teaching.

The Marlboro students took a project-based approach to lesson planning and design that involved using English to learn about and protect the local environment. In particular they focused on the nature and environmental issues associated with a trail along the local river that had been developed by town government to promote awareness and conservation.

“We were excited about not only teaching English but also contributing to increased environmental awareness and job opportunities for local inhabitants,” said Bev. “One local teenager said, ‘We learned English, but most of all we learned how to look after our river.’”

“We got as far west as Cooperstown, New York, to the Glimmerglass Opera, the New York City Ballet at Saratoga, the Williamstown Theater for a few shows, some dance festivals around the area, and ended with our wonderful own Marlboro Music Festival right here,” Paul explained. As if that was not enough, the group stayed in London for another three weeks, following the same model.

Not at all coincidentally, one of Paul’s final courses in spring 2013, titled Happy Endings, was an exploration of ways in which different kinds of plays and films arrive at closure.

“Only Paul would choose to end his Marlboro career with a course on Happy Endings,” remarked Dana Howell, professor of cultural history. “The class offers his students—as always—his enormous range of knowledge of theater and film, along with his critical insights and his open-ended curiosity about new ways of telling a story through performance.”

His own closure at Marlboro is made much easier by the many retirement projects that await him at home.

“In many ways an academic life is a wonderful rehearsal period for retirement. I can look at it as if it is a very long sub-batical,” Paul quipped. “I will continue to conduct my London seminars, three of which I will lead in 2013, possibly four in 2014—interest among participants keeps growing. I have boxes full of research for two book projects, and a number of essays that I may return to.”

“Paul has contributed both breadth and depth to the whole college in several ways,” remarked Tim Little, retired history professor. “He sees the theater as a powerful force in the intellectual world, both to the performers and their supporters and to the audiences that observe them.”

Never at a loss for eloquent words, Paul waxed modest regarding his hopes for the future of theater at Marlboro.

“The best thing for me to do is leave it behind to allow others to reinvent theater at Marlboro in their own vision,” he stated. “We can create a program of excellence where theater, dance, film, music, and visual arts begin to see themselves not as isolated fields of study but as ‘liberal’ investigations of shared interests, creatively and continuously pursuing the joy and dignity of learning.”

—Christian Lampert ’16

Above: Paul strikes a pose by the Rose, an Elizabethan theater threatened with destruction by a building development in the late 1980s.

Right: Saraswati Potash Hill Rogers Kibit ’99, Alex Greenfield ’97, and Jodi Clark ’95 appear in Twelfth Night, Paul’s final production as director.

ON & OFF THE HILL
A nature walk to nearby vernal pools was just one of the highlights on campus during the week leading up to Earth Day, April 22. Other happenings included a sustainability fair of campus initiatives, a mini-symposium of environmental projects, therapy goats, and the Wild and Scenic Film Festival, two evenings of new short films on wildlife, conservation, and activism. The festival was presented in coordination with Bonnyvale Environmental Education Center, a local nonprofit, with support from Patagonia.

One of the most exciting projects on Work Day this spring was the reopening of the old bike workshop, which had been occupied by extraneous Outdoor Program gear for years, as a new bike workshop. Writing professor Kyhl Lyndgaard led students in the organization of equipment and refurbishment of some bikes still left in the shop.

Speakers bring global issues to Marlboro College

“What I’ve come to realize through the reporting that I do is just how interconnected our world has become, for better or for worse,” said National Public Radio correspondent Jason Beaubien in a Marlboro lecture last April. “And the effects of it are often not what you would expect.”

In a talk titled “On Wars, Plagues, and Disaster,” Beaubien described traveling to northern Nigeria last fall, to a cluster of tiny villages suffering from lead poisoning at unheard-of levels. More than 400 children had died, and many more were disabled by the poisonous heavy metal, as a result of local gold mining efforts using crude extraction techniques. This environmental disaster, ironically in remote villages that don’t even have electricity, was driven by global markets.

“This disaster wouldn’t have happened if the international price of gold hadn’t gone to incredibly high levels over the last decade,” said Beaubien. Although the gold deposits are marginal, and interlayered with deadly lead, they became profitable enough for miners to make 40 or 50 dollars a day. “The cost of remediation is far greater than any of the profits they have managed to reap.”

Beaubien gave several other examples of the reach of global impacts, from earthquake-broken Haiti to the scourge of tuberculosis in Moldova. Not all of these impacts are negative, as in the case of the campaign to eradicate polio. While there were once hundreds of thousands of polio victims around the world, last year there were only 223 new cases, the lowest in history.

“Polio eradication gets at the great possibilities of what humanity could accomplish around the globe,” said Beaubien.

Other speakers at Marlboro this spring included the inimitable Tim Little, retired history professor and storyteller par excellence, who spoke about the political career of Charles de Gaulle, the “Liberator of Paris.” With his usual wit and whimsy, Tim helped clarify the circumstances of de Gaulle’s rise to power and the conditions of French politics that sustained it until 1970.

Cynthia Enloe, a Clark University professor of political science, also appeared in Ragle in April, presenting a talk titled “Is allowing women soldiers to serve in combat a step toward real liberation?” The presentation traced the growth of militaristic values in

Chemistry professor Todd Smith hosted NPR correspondent Jason Beaubien in April.
An art show by Catherine Siller, Mellon Teaching Fellow, graced Drury Gallery in March. Titled “Semi Permeable,” the show included a performance work-in-progress that combined movement with responsive digital projections. Catherine brought new horizons in video technology to Marlboro, teaching courses in Digitally Mediated Performance and Digital Studio: Introduction to the Moving Image.

In February, philosophy professor William Edelglass and seven others from Marlboro College joined the crowd of more than 40,000 for the Forward on Climate rally in Washington, D.C.

Cultivating the heart of campus

Last September, many students, staff, and faculty joined together to clear juniper, scrape rock, prepare the soil, and get their hands into the earth planting hundreds of plants on the hill by the admissions building. The result is a welcoming gateway to the college, leading from the visitor’s parking area to the heart of campus. This summer the community is turning its attention to that heart, with a significant landscaping project in the open space between the dining hall and campus center, a focal point for many campus activities.

“The new south bank enhances our sense of place and the kind of place Marlboro College is, with our attention to environmental issues and hands-on learning and exploration,” said William Edelglass, philosophy professor. The redesign of the meadows, as the area behind the dining hall has been called, “will create a more inviting, beautiful, useful, and cohesive heart of the Marlboro campus,” added William.

The project was accomplished with the initiative and support of students, faculty, and staff over the past year and is the second half of a larger landscaping effort funded by a generous donor and led by the Regenerative Design Group (RDG), a permaculture-inspired landscape design firm based in Greenfield, Massachusetts. In the fall semester, professionals from RDG taught a course on the principles of design to regenerate natural and human communities, focusing on the meadows as a class project.

“Ideas about what we wanted in the meadows were gathered from the community, and initial designs were drawn up,” said William, a member of the Standing Building Committee that oversees campus improvements. “These designs were then presented at Town Meeting and hung on a board in the dining hall to gather feedback and more ideas. The new design responds to the desires of the community.”

Some of changes were visible as early as April, through a Work Day project to expose the ledge between the dining hall and the OP building, under the direction of Sunny Tappan ’77, receptionist extraordinary. During the week before commencement, students in a one-credit class learned to implement the design and planted in three areas, installing companion species.
for apple trees and native rocky outcrop plant communities on the exposed ledge. Larger changes to the meadows started shortly after graduation and will continue through the summer. These include a large level lawn for games and activities, a wildflower meadow, a stage for performances, an outdoor classroom, benches for smaller gatherings or study, and a raised stone fireplace.

According to William, “The design includes a number of different kinds of social areas for various activities, from events for the whole community to more intimate spaces for study and conversation, or solitude.”

Following nearly two years of planning and preparation, Northern Borders premiered to a sell-out crowd at the Latchis Theatre in Brattleboro. Based on the novel by Frank Howard Mosher, the film was the product of the Movies from Marlboro intensive film semester in spring 2012. Director and film professor Jay Craven is already preparing for another production in spring 2014. For more, see: www.marlboro.edu/academics/movies.

As reported earlier this year at CBS MoneyWatch, a study by the Center for College Affordability and Productivity listed Marlboro College among the “25 colleges with the best professors.” Based on a broad methodology that includes scores found on RateMyProfessors.com, Marlboro ranked 15th among 650 colleges and universities included in the study.

College offers guarantees for graduate programs

Beginning with the class of 2013, Marlboro is guaranteeing admission to its Graduate and Professional Studies programs for graduating seniors, within 18 months of commencement, and awarding these students a scholarship equivalent to 50 percent of the tuition. This offer is also being extended to all other alumni for a limited period, ending in February 2015.

“This new program expresses our confidence in and commitment to graduates of Marlboro College,” said President Ellen McCulloch-Lovell in her announcement of the new guarantees. “One of the fundamental tenets of liberal arts education is to spur students on to deeper exploration and greater achievement. As members of the Graduate and Professional Studies programs, students will gain the relevant knowledge and practical skills they need to focus their scholarship further in a particular career path.”

The announcement is just the latest move to cultivate the connection between the two campuses in Marlboro and Brattleboro. Other recent initiatives include offering dual-degree programs that link the undergraduate and graduate trajectories and facilitating joint seminars that draw on the expertise of both faculties and student bodies. For more specific information about graduate and professional studies admission, please contact Joe Heslin at 802-258-9209 or jheslin@gradschool.marlboro.edu.

The introduction of seedling tables and other improvements to the greenhouse (Potash Hill, Winter 2013) assured that this new Marlboro landmark will be a well-utilized community resource for years, thanks to a generous donation from David and trustee Karen Davis, parents of Jacob Davis ’03.

Kipling in America

Save the dates for a two-day symposium sponsored by the Kipling Society, October 7 and 8. The first day will take place at Marlboro College, the site of an extensive collection of Rudyard Kipling’s books and other items dating from his stay in the Brattleboro area, from 1882 to 1896. Details and registration at www.kipling.org.uk.
"In the United States, public education has stood apart, physically and philosophically, from the community and society in which it serves," said senior Maddie Holm (above). "By asking students to participate in other types of learning opportunities, schooling becomes a dynamic process between not just the student and teacher, but the larger community," Maddie was recognized for her commitment to community with an Engaged Student Award from the Vermont Campus Compact in April. As part of her Plan of Concentration, on the role of community service in education, she talked with students at the local Montessori school about different kinds of community engagement and made ceramic bowls with them for the Empty Bowls Dinner.

"We mustanalyze and enrich our definition of ‘value’ beyond the purely monetary," said Ellen McCulloch-Levitt, president, in a March New York Times editorial. "Students must be prepared for a lifetime of engagement, not for specific jobs that may change or even disappear." Ellen shared her perspective on the civic value of a liberal arts degree in an ongoing series of NYTimes editorial on higher education. She also published editorials on related topics in Inside Higher Ed in February and the Huffington Post in April. Ellen suggests that college students stand to gain a broad range of skills, like effective communication and problem solving, that are not considered in the race to quantify a "return on investment."

Art faculty member Tim Segar has had three shows in the past year, including one that marked the grand opening of a new fine arts gallery at Landmark College. In March, Tim’s work in the inaugural exhibit, composed of steam bent arcs of oak and ash, explored the interactions between sculpture and drawing. Last October Tim had a show with fellow art faculty member Cathy Osman at the Osborne Gallery in Northampton, Massachusetts. One of his pieces in that show, called “The Watchtower,” was chosen for the Biennial Regional Juried Competition at the Thorne-Sagendorph Art Gallery, at Keene State College.

"I really enjoy working with all the creative, flexible, and engaged folks here," said Amber Hunt (below) reference and technology librarian. Library Journal named Amber as one of 50 librarians who are “movers and shakers” for 2013, citing her efforts to move and shake the college over to using open source systems. Amber led Marlboro to be among the first in the United States to adopt open source software called CKMS, developed in Canada, to manage its e-journals. "Using open source library software improves our services and budget, and also allows us to participate in a software community that basically uses what academics call a peer-review process to make improvements."

"I had given the competing toad a pretty serious test drive, and found the throne lacking," said writing professor Kyle Lymgard (below). His humorous essay on the subject, “Dumping Compost: A Literary Look at Human Waste,” appears in the 20th anniversary issue of Stith Thompson, the journal of reflective environmental practices published by Antioch University New England. Kyly also has an essay in the new collection Teach Animals. New Ways Live with Nature’s Filthy: Final, Invade and Unwanted Species (University of Minnesota Press), called "An Untitled Tale of Ugly: The Butthead Catfish."

"Instead of translating Buddhist moral thinking into Western categories, scholars will understand Buddhist ethics better if approached on its own terms, an approach that leads to a rich philosophical dialogue," said philosophy professor William Edgell. He presented a paper at the Society for Asian and Comparative Philosophy on features of Buddhist ethics shared by Western moral philosophies.

The panel was one of two group sessions that he chaired at the American Philosophical Association meetings in San Francisco last March. The other was a panel for the International Association of Environmental Ethics, where he presented a paper on the ways in which morality is embedded in acts of pilgrimage in the Himalayas.

Not one but three Marlboro students in computer science presented posters at the April regional conference of the Consortium for Computing Sciences in Colleges (CCSC), hosted by Swin College in Louisville, New York. Sam Aurillo, whose Plan focused on programming languages, presented a poster about a programming language that compiles to JavaScript, designed for web development. Alee Hiam studied microcontrollers and presented a software library for the BeagleBone, a tiny computer for do-it-yourself electronics. Physics and computing student Chad Daniels created a simulation of an "ideal gas" that runs in a web browser. If you did not understand the last three sentences, consider this one: that’s just three of the five computer science graduates this year, a Marlboro record.

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“You’re a group of students who have rejected traditional ways of knowing things,” said Vermont Governor Peter Shumlin in his commencement address on May 19. “Creative, entrepreneurial, motivated, curious—you’re critical thinkers who have said ‘yes’ to a way of learning that only Marlboro offers.” Shumlin told 59 members of the class of 2013 to look for more opportunities to say “yes,” for the betterment of their lives, their communities, and their planet. Senior speaker Evan Lamb compared college to climbing a mountain, and President Ellen McCulloch-Lovell challenged the concept of “return on investment” in higher education (see page 23).

Governor Shumlin and Julie Johnson Kidd, president of the Christian A. Johnson Endeavor Foundation, both received honorary degrees from Marlboro, and outgoing Dean of Students Ken Schneck delivered a poignant rendition of a seventh-grade poem for the valediction.

From President Ellen McCulloch-Lovell’s address
Now, orals are over, the party barge has set sail, and soon you’ll be clearing out, rolling down the hill to Brattleboro, or leaving us for graduate school, jobs, or a future still to be imagined. What to say about you as a class? Really, you are kind of elusive. Some of you are graduating after being at Marlboro two years, some for six years. You span ages 21 to 63. Two of you are veterans, part of our Marlboro tradition. I heard some of you speak up at Town Meeting, part of the ardent debates on issues from smoking to the pet policy. Maybe you are the policy debate class!

From Evan Lamb’s senior address
Right now, I’m standing at the top of my own personal mountain, and it feels like a tiny apotheosis. But the practical, survival-oriented part of my brain knows that the future looms tall in front of me, and to speak frankly, I am terrified of it. Soon I will come to the parts of the world that need fixing, and I will need to find shelter and sustenance to keep going. But I’m anything but alone. And now that I’ve proved myself to myself, now that I’m hearing “I told you so” from those people who once said “you can do it,” the next step isn’t looking so shaky, and I can turn to face the future, look back over my shoulder, and tell all of you in my best action-movie voice, “Let’s do this.”

From the honorary degree citation for Julie Johnson Kidd
You have said, “We must develop an unquenchable curiosity about the world around us, for in that curiosity we find our passions and we find new solutions to seemingly intractable problems.” In the book Declining by Degrees: Higher Education at Risk, where you submit that American higher education has lost its bearings, you say, “Pockets of excellence do exist, particularly amongst the small liberal arts colleges, where some students are transformed and broadened in thrilling ways.” We hope that some of the students you meet today, and their thrilling transformations, embolden your optimism in this regard.

From the honorary degree citation for Governor Peter Shumlin
You have said Vermont could “provide the brainpower, make the products, and seize the job opportunities a lower carbon economy requires.” You were the first sitting governor in the United States to preside over a same-sex wedding ceremony, and probably the first to be nearly mauled by bears, joking that you were within “three feet of getting ’arh.” You are convinced, and have been very convincing, that Vermont can become known nationally as the “education state” in the coming years, asserting that Vermont’s education system is “the state’s greatest economic development tool.”

From Governor Shumlin’s address
When we landed back here in a chopper a couple years ago, the little town of Marlboro had people living in total isolation and despair because 12 inches of rain got dumped on this little community in ways that we’ve never seen before. Whether it’s Irene, or—for those of you from down country—Sandy, or any of the other climate-induced catastrophes, they’re just a little warning, a little tiny window into the future for the class of 2013’s children and grandchildren. We know we can’t move fast enough, and we’ve got to speed it up. But you all have the courage and the vision to define for us a carbon-free future, with the imagination and the power to say “yes” that Marlboro has instilled in you…. There has never been a generation of graduates who had a bigger responsibility and opportunity to say “yes” to “blessed be smallness,” by thinking small while we do big things—because the future of the planet depends on it.

Ken Schneck’s heartwarming valediction can best be appreciated at youtube.com/watch?v=ujf53yblbEK.
The Rebecca Willow Prize, established in 2008 in memory of Rebecca Willow, class of 1995, is awarded to a student whose presence brings personal integrity and kindness to the community and who unites an interest in human history and culture with a passion for the natural world: Evan Sachs

The Ryan Larsen Memorial Prize was established in 2006 in memory of Ryan Jeffrey Larsen, who felt transformed by the opportunities to learn and grow within the embrace of the Marlboro College community. It is awarded annually to juniors or seniors who best reflect Ryan’s qualities of philosophical curiosity, creativity, compassion, and spiritual inquiry: Vivian Gay, Michael Schneeweis

The William Davison Prize, created by the Town Meeting Selectboard and named in honor of Will Davison, who served as a faculty member for 18 years and as a trustee for 22 years, is awarded to one or more students for extraordinary contributions to the Marlboro Community: Cora Lively, Elliot Samuel-Lamm

The Sally and Valerio Montanari Theater Prize is awarded annually to a graduating senior who has made the greatest overall contribution to the pursuit of excellence in theater production: Evan Lamb

The Rebecca Willow Prize, established in 2008 in memory of Rebecca Willow, class of 1995, is awarded to a student whose presence brings personal integrity and kindness to the community and who unites an interest in human history and culture with a passion for the natural world: Evan Sachs

The Robert H. MacArthur Prize was established in 1973 in memory of Robert MacArthur, class of 1951, and recently rededicated to Robert and also to John and to John and Robert’s parents, John and Olive MacArthur, who founded the science program at Marlboro College. The contest for the prize is in the form of a question or challenge offered to the entire student community: first prize, Cordelia Fuller; second prize, Felix Jarrar; third prize, Tonifers (a student a cappela group), Kelsa Summer; honorable mention, Fifelo Aganga, Amber Claxton, Dene Fredericks

The Buck Turner Prize, awarded to students who demonstrate excellence in the natural sciences, who use interdisciplinary approaches, and who place their work in the context of larger questions: Tristan (Dirk) Stamm, Chad Daniels

The Robert E. Engel Award, established in 2011 in honor of Bob Engel, Marlboro faculty member for 36 years, is awarded to a student who demonstrates Bob’s passion for the natural world and his keen powers of observation and inquiry as a natural historian: Eric Dennis

The Freshman/Sophomore Essay Prize, given annually for the best essay written for a Marlboro course. Lisa Mitrofanova for her essay “Cancer-Curing Cankers: or, the Mysterious Life of Mycelial Growth.”
2013 graduates and their Plans of Concentration

Taylor Monique Burrows  
Bachelor of Arts  
Politics & Sociology/Conflict Studies  
An exploration of the social and political roots of genocide in Yugoslavia and Rwanda, with a subsequent examination of the major impediments to humanitarian intervention at the United Nations.

Thea Cabreros  
Bachelor of Arts  
Photography & Literature  
A comparison of Fedor Dostoevsky’s and Albert Camus’ ethical views, and a photographic consideration of unity and paradox.

Caitlyn Rose Charles  
Bachelor of Arts  
TESOL Certificate  
Environmental Studies/Religion & Psychology  
An investigation of the causes and possible solutions to the current environmental crisis through the lenses of psychology, religion, and environmental studies.

Zachary Andrew Chilcote  
Bachelor of Arts in International Studies  
Asian Studies/Contemporary Chinese Society  
A series of papers discussing power dynamics and social mobility in contemporary urban Beijing.

Alexandra Ciampoli  
Bachelor of Arts  
History/Medieval Studies & Literature/Medieval Literature  
An investigation into the ever-shifting lines between religious orthodoxy, hereticism, and the heretical in the late Medieval period, with a focus on Elisabeth of Spaldbeck, the Beguines, and English mystical traditions.

Joan Michelle Coles  
Bachelor of Arts  
Psychology & Biochemistry  
An examination of depression, considering diagnosis, therapeutic treatment, and antidepressant medication.

Emily L. Cox  
Bachelor of Arts  
Theater/Music & American Studies/Musical Theater  
An exploration of musical theater as a part of American culture with particular attention given to the role of musical theater in secondary education.

Chad Daniels  
Bachelor of Science  
Physics & Computer Science/Computational Physics  
A study of the principles of statistical and quantum mechanics with a focus on their role in systems of many particles.

Morgan Elsye Donhoff  
Bachelor of Arts  
Literature & Visual Arts  
A critical analysis of Sylvia Plath’s stylized poetics and a series of related artworks.

Isaac Dupree  
Bachelor of Arts  
Computer Science/Collaborative Programming  
An inquiry into collaborative programming through a series of essays and coding projects.

Noah Joseph Farlee  
Bachelor of Arts  
Literature & Visual Arts  
An exploration of comics and graphic novels as unique art objects that combine literature and visual artistry in equal measure.

Shyloh Eawn Farreau  
Bachelor of Arts  
Visual Arts & Biology/Apology  
An exploration of bees through visual arts and biology, including bee ecology, conservation, and architecture.

Dane Fredericks  
Bachelor of Arts  
Literature  
An examination of the theme of escape in American literature, focusing on Mark Twain, Flannery O’Connor, and Cormac McCarthy.

Esperanza Friel  
Bachelor of Arts  
Dance/Choreography & Writing/Short Fiction  
A study of narrative in both fiction and dance.

Shyloh Eawn Farreau  
Bachelor of Arts  
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A study of narrative in both fiction and dance.
and fabrication of open source hardware. Embedded digital systems through the design of algorithms and techniques as applied to Computer Science/Embedded Systems Bachelor of Arts Plato, Aristotle, and Machiavelli with respect to nonfiction. An exploration of the political teachings of Politics/African-American Studies Bachelor of Arts Kalie Kamara The Three Evans: Evan Lorenzen, Evan Lamb, and Evan Sachs.

Alexander Hiem Bachelor of Arts Computer Science/Embedded Systems A study of classical computer science algorithms and techniques as applied to embedded digital systems through the design and fabrication of open source hardware.

Madelyn Erin Holm Bachelor of Arts Certificate in Nonprofit Management Liberal Studies/Education and Ceramics An examination of mandatory community service in primary and secondary education, and the production and analysis of socially engaged ceramics.

Aleksandrs Kaspars Jaunzemis Bachelor of Arts Photography & Asian Studies & Writing An exploration of the genre of interactive fiction, combining literary and historical analysis and incorporating original creative work.

Lila Rose Kole-Berlingieri Bachelor of Arts Literature/Visual Arts An investigation of the role of art and narrative in realizing withdrawal through an analysis of works by Marcel Proust and Virginia Woolf, supported by a visual art component.

Evan Lamb Bachelor of Arts Theater & Writing A distillation of the new artistic practices of immersion theater, with a focus on the imagery, narrative structure, and performance tactics of Sleep No More.

Clare Llewelyn Linsdale-Riley Bachelor of Arts Environmental Studies & Visual Arts An exploration of landscape systems considered through a biological and sculptural lens, with a focus on the ecology of urban spaces and landscape sculpture.

Cora Marie Livley Bachelor of Arts Politics & Sociology An exploration of the effects of neoliberal economics on U.S. immigration policy and civil rights discourse.

Matthew Paul Llarena Bachelor of Arts Literature An analysis of the character of the narrator in The Brothers Karamazov for the sake of accessing another layer of Dostoevsky’s authorial discourse.

Evan Austin Lorenzen Bachelor of Arts Visual Arts/Animation An investigation of visual and technological appropriation as a means to engage the viewer within the context of animation.

Allen Magaña Bachelor of Arts Music/Music History & Languages/Latin American Studies: Spanish A study of the musical practices in the Franciscan missions in the Alta California territory of New Spain in the late 18th and early 19th centuries.

Callon Mansden Bachelor of Arts Anthropology/Medical Anthropology A cross-cultural exploration of pregnancy and childbirth with a focus on flows of biomedical knowledge, ethnographic writing, and inter-subjectivity.

Lila Kole-Berlingieri

Daniel P. Melman Bachelor of Arts Literature/Interactive Fiction/Classical Studies & Writing An exploration of the genre of interactive fiction, combining literary and historical analysis and incorporating original creative work.

William Pinkney Simons Mikkell Bachelor of Science Biology/Human Physiology, Science Writing A review of the anatomical and physiological effects of running on the human skeleton and an examination of modern running techniques and technologies.

Gordon Richard Morse IV Bachelor of Arts Asian Studies/Japanese Education and History A study of history and pedagogy focusing on the Japanese educational model through its examination framework, cultural values, and history textbooks.

Jesse Mike Nesser Bachelor of Arts Cultural History/International and Political Conflict & Film/Video Studies/Documentary Studies An investigation, through documentary film, academic papers, and a screenplay, of cultural perceptions of political conflict and how these perceptions are influenced and shaped by media.

Joshua Tyler Petersen Bachelor of Arts Film/Video Studies/Visual Aesthetics An exploration of the myriad branches of feature film and music video through the niche lens of the behind-the-scenes and B-roll content.

Charles Vincent Pillette Bachelor of Arts Literature & Photography A written exploration of the conflicts of meaning in Conrad’s Heart of Darkness, the visual language of war monuments, and the perceived and actual experiences of military veterans.

Sean Pyles Bachelor of Arts Writing/Politics A study of radical and normative theories of journalism, including the role played by radical alternative media in periods of democratic tension.

Evan Bakewell Sachs Bachelor of Arts Environmental Studies/Ecological Design & Photography A study of ecological design and photography, exploring topics of systems thinking, the built environment, and humans’ relationship to the natural world.

Elliot Samuel-Lamm Bachelor of Arts Liberal Studies/Brewing Studies & Film/Video Studies/Documentary Film A holistic approach to the study of brewing, using history, microbiology and chemistry, film, and the production of actual beers.

Christina Schneider Bachelor of Arts Photography & Philosophy An examination of identity, memory, and the reconciliation of our lived experience with its external manifestations through philosophical exploration, photographic self-portraiture, and collage work.

Aerika Shamlin Bachelor of Arts Biology/Genetics A study of shark genetics that shows how evolution underlies molecular genetics techniques for species identification and studies of genetic diversity.

Tristan Dirk Stamm Bachelor of Arts Visual Arts & Environmental Studies An exhibition of artwork and an accompanying scientific study connecting ecological processes with personal reflections on the nature of survival.
Nicholas Lambert Stefan
Bachelor of Arts
Asian Studies/Chinese Nationalism
A coherent study of Chinese nationalism and patriotism since 1966.

Jessica Stout
Bachelor of Arts
Literature/British & History/Women’s History
An examination of feminine identity in literature and history with a focus on the works of Jane Austen, George Elliot, and Virginia Woolf.

Peter Sullivan
Bachelor of Arts
Politics/Environmental Studies
An investigation of alternatives to conventional environmentalist thinking, focusing on critical perspectives on technology.

Kelsa Emmanuelle Summer
Bachelor of Arts
Certificate in Nonprofit Management
Economics/Development & Politics/Development
A study of the economics and politics of development and social change with a focus on organizational forms, incorporating fieldwork from South Africa and Kenya.

Melinda Tenenzapf
Bachelor of Arts
Film/Video Studies & Politics
A promotional documentary on an American organization supporting African schools, and a written political analysis of development policy and theory during the Cold War.

Scott David Weaver
Bachelor of Arts
Liberal Studies/Latin American Studies
An interdisciplinary examination of the origins of violence in contemporary Mexican governance and public life.

Liana Nuse ’15
Bachelor of Arts
Certificate in Nonprofit Management
Economics/Development & Politics/Development
A study of the politics and economics of development with a focus on organizational forms, incorporating fieldwork from South Africa and Kenya.

Melinda Tenenzapf
Bachelor of Arts
Film/Video Studies & Politics
A promotional documentary on an American organization supporting African schools, and a written political analysis of development policy and theory during the Cold War.

Scott David Weaver
Bachelor of Arts
Liberal Studies/Latin American Studies
An interdisciplinary examination of the origins of violence in contemporary Mexican governance and public life.

Edward Regan White
Bachelor of Arts
Politics & Photography
A collection of experiments examining the ghostly forces that shape and move private and political bodies, using political theory and photography.

Henry C. White
Bachelor of Arts
Film/Video Studies/Medievalism in Modern Cinema & History/Medieval Studies
An examination of both historic and pop culture representations of the medieval world, focusing on medieval chronicles and modern cinema.

Margaret Ann Hutslar Wood
Bachelor of Arts
Certificate in Nonprofit Management
Liberal Studies/Education and Gender Studies
A study of sexuality and development and how it relates to social inequality through a comparison of education provided in public schools to that provided in community-based organizations.

Anna Claire Woodward
Bachelor of Arts
Psychology/Education & Child Development
An exploration of early childhood education by examining the ideals of Waldorf pedagogy and the significance of play in child development.

Elias Zeidan
Bachelor of Arts
Computer Science & Languages/Computational Linguistics
An investigation of natural language processing and machine translation.

For full transcripts of addresses and citations as well as photos and videos, go to www.marlboro.edu/news/commencement/2013.
'64
"Flint, Michigan, is a case study on the impact of industrial disinvestment that has left a city in major distress," writes JAMES RICHARDSON. "In my retirement, I am involved with finding a way to revitalize this city through planning."

'68
STEPHENIE SMITH writes, "OMG, 70 years this April. Where did all that time go? I am still in Colchester, just north of Burlington, Vermont. Still incredibly happy with my life, and still lonely after my divorce. I get down to Marlboro country every once in a while to visit friends. I had a wonderful time at a Blanche Moyse Choral concert last fall. And, of course, at the reunion last spring—it was so hot! All are welcome here at any time. If you are in the area, please call—my phone number is 802-878-6066."

'70
"Still involved in conservation work," writes DAN DALY. "Finally finished a fish passage project for which I have been raising money for over five years." Dan worked with Trout Unlimited and various private and public parties to replace culverts on a tributary of the St. George River.

'71
FRED GRAY is "enjoying retirement, enjoying Vermont, playing lots of music, dancing anniversary this past winter by skiing at Okemo Mountain, followed by another ski trip in the Dolomites. Precious stories!"

'72
BRUCE BALMER writes, "Lisa and I took a short tour of the Big Bend area of southwest Texas, playing in La Jitas and Terlingua. Quite beautiful. Reconnected with Alison Moore, contemporary at Marlboro, at the Kerrville Folk Festival last June. I'm in the middle of recording a solo Bruce Balmer album—all tracks down, we are carefully mixing—that will be out later this summer, at least literally, was their trip to New Hampshire's Mount Washington Observatory a few days later, on the occasion of Chuck's 75th membership anniversary.

"We were gifted with an overnight on the top, with the current staff and volunteers at the observatory," said Chuck, who was a social worker in Chicago's public schools for 27 years. Even at an early age, Chuck was fascinated by the weather. At Putney School he studied the weather maps in Putney's library, and formulated his own forecasts, and in 1951 he was an assistant at Blue Hill Observatory in Massachusetts.

"I have developed over the years a fondness for the Mount Washington Observatory and an admiration for its work and research in the field of meteorology," said Chuck. He is also an avid hiker and climbed Mount Washington almost annually until 2000, an estimated 60 times. "Mountains are a special thing in my life."
New Alumni Books

"Writing fiction provides a context in which to explore emotions, passions, and social tensions that would otherwise remain—for me—only superficially understood," said David Rhodes ‘69, author of the recent novel Jeweled (Milkwed Editions, ISBN 978-1-57311-100-9). "This process of imaginative discovery both enhances my own experience and provides a way to unite with other individuals in a shared human experience."

Following the publication of his last novel, Driftless (see Potash Hill, Summer 2009), Dave was awarded a Guggenheim Fellowship that supported the writing of Jeweled. His newest novel is set in the same area as Driftless, about half a generation later, with both familiar and new characters struggling to find a sense of belonging in the present moment. Rich with Dave’s sense of empathy and wonder, Jeweled’s central story concerns a young man returning home after ten years in prison and the ways in which his readjustment to his community affects the many people around him.

Publishers Weekly called Jeweled “a benevolent sort of rural American magical realism... profound.”

This year on Soonsong.com, the little label that could from Jonesborough, Tennessee, Lisa’s working on a master’s in jazz vocals at UNT Denton. We are envious of story-tellers, ‘90 to anyone who might score a ‘906.’".

MICHELLE HOLZAPFEL writes, “As an alumna who lives in the greater Milwaukee community, I deeply appreciate the continuing growth in the strong links between the college and the town—when we need each other even more than ever. Thank you!”

‘73

"Dear Friends," writes BOB DAUGHTRY. "I remember you with a great deal of affection. I’m currently auditing Tom Seger’s sculpture class—wonderful."

DAN HUDKINS writes, “While visiting in Chester, Vermont, this winter right before Christmas, took a fall in the bathroom (full getting-old), broke two ribs and punctured a lung. Bad news, couldn’t fly to San Jose on Christmas day as planned. Good news, earlier train ticket from Boston to San Jose wasn’t until December 29. So got to spend a few days with my daughter in Jamaica Plain (she’s working for Jari Parenting doing pre- and postnatal education if any of the younger alumni have the need). And I got to spend an evening and night with BARBARA HONTUMBI and RICK CLARE. Train trip was four days and three nights, with New Year's Eve celebrated somewhere on the Bonneville Salt Flats. Younger daughter graduates from Mount Holyoke in May and is under contract to do a teaching internship at the Chawkick International School in Inchon, South Korea. After having presented at many conferences about technology in education for the past 12 years, a post on a listserv ended up with my actually sitting down and writing. Of course it turned into something else, maybe not entirely, but it didn’t go where I thought it would.”

In The Exchange, Sophie explores the surprising interplay between mortality and money, between the next world and this one, and between the language of money and the language of love. “A friend was dying of cancer, the world of commerce and currency fell apart, and all the while I wanted to work in those metaphysical questions that have haunted me from the beginning,” said Sophie. “Hence another collection of poem-cycles, somewhat related, puzzled in.”

Following Sophie’s beloved friend through long illness and eventual death, the poems in The Exchange confront loss with stark emotion, even as the outside world—the world of debts paid and collected, of power and dominion—intrudes. Sophie’s poems ask, what is gained and what is sacrificed, and how can those profits and losses be measured, when the currency involved is love?
Before you know it. Alumni/account/ and you’ll be set up password. If you don’t have one, or your Marlboro College username and jstor.marlboro.edu and log in with your Marlboro username and password. Over 100 years of scholarly literature is available for free from anyplace with a live Internet connection.

Reaches Alumni

Rice-Aron Library

Many alumni at last year’s reunion were impressed with the growing use of digital technologies and databases at Rice-Aron Library. Now alumni have full access to JSTOR, one of the library’s most popular database providers, from the comfort of their own homes.

“One of the most frequent questions that the library gets from soon-to-be and recent graduates is How much longer will I have access to library databases?” said Emily Alling, library director. “Up until now, the answer has been shortly after graduation,” because of our licensing agreements with publishers.

JSTOR recently announced a new program whereby colleges and universities can add on to their existing subscriptions and provide access to alumni, wherever they may be, and Marlboro jumped at the opportunity. Now alumni can peruse over 100 years of scholarly literature in the humanities, social sciences, and life sciences in PDF full text from anywhere with a live internet connection. All you need to do is visit jstor.marlboro.edu and log in with your Marlboro College username and password. If you don’t have one, or forget yours, just fill out the form at www.marlboro.edu/communities/alumni/account/ and you’ll be set up before you know it.

 нужны ли информацию и документы для друзей из-за границы?
Potash Hill welcomes your letters, submissions of poetry and fiction, and queries for feature articles.

Address them to
Editor, Potash Hill
P.O. Box A, Marlboro
Vermont, 05344
or email them to
pjohnsson@marlboro.edu

Potash Hill
SUMMER 2013
Letters

TOWN AND GOWN
With the picture of retired biology professor Bob Engel at “seniors’ lunch” (Potash Hill, Winter 2013, page 34), there was a missed opportunity to give a bit of ink to the wider population in which the college is a much-appreciated island. Seniors’ lunch takes place at the campus center in coordination with Marlboro Cares, a town community nonprofit that helps seniors and those in need. The natives thank you.

Some of the other benefits shared by both the college and the town include the Rice-Aron Library, the Marlboro Mixer, cross-country ski trails, the volunteer fire company, Marlboro Historical Society, Southern Vermont Natural History Museum, the Marlboro Community Fair, and the January Book Swap. I’ve shared a complete list of these shared benefits with Ellen and other college folk, including the kor group, who’s updating the college’s marketing materials, hoping that the deep town-gown relationship can be imagined. Both Audrey and Halsey were true “characters.”

It was kind of you to include an in memoriam notice about Gay Gorton Fullick (Potash Hill, Winter 2013), but, for the record, she was never a student at Marlboro. However, she was an active helper in a number of ways, particularly so during Paul Nelson’s early group visits to the London theater. My best wishes to Marlboro and its future.
—Roy Fullick

THE GORTON CONNECTION
I was delighted to receive the two latest editions of Potash Hill, which I shall study with pleasure. Marlboro has meant a great deal to my American family, and it will be good to continue to keep in touch with its admirable progress.

My first visit to Marlboro was in 1963, during my time at the Harvard Business School and when Audrey Gorton and Halsey Hicks were both on the faculty. Skiing that winter with Halsey, my admiration for his intrepid behavior on the slopes, with a broken leg in plaster and improvised ski bindings using plywood and nails, can be easily imagined. Both Audrey and Halsey were true “characters.”

It was kind of you to include an in memoriam notice about Gay Gorton Fullick (Potash Hill, Winter 2013), but, for the record, she was never a student at Marlboro. However, she was an active helper in a number of ways, particularly so during Paul Nelson’s early group visits to the London theater. My best wishes to Marlboro and its future.
—Roy Fullick

In Memoriam

Wilmot Whitney Jr., former student
Formerly of Weston, Massachusetts, and Croydon, New Hampshire, Wilmot Whitney Jr. died peacefully in Vermont in January, at the age of 85. Wilmot served in the U.S. Navy during World War II and attended Marlboro in the pioneering years of 1947 and 1948, with an interest in economics, after transferring from Harvard University. He established Wilmot Whitney Inc. Real Estate in Weston, Massachusetts, in 1973, and had a reputation as an engaged community member. He was elected president of the Greater Boston Real Estate Board and over the years was a member of Weston Rotary, Weston Police Department, Weston Golf Club, and the Hollywood Club in the Adirondacks. Wilmot was an avid outdoorsman and enjoyed skiing, boating, hunting, fishing, and camping with family and friends. He is survived by his wife, Martha, four children, and five grandchildren.

George Richards ’53
George “Rip” Richards died peacefully in his sleep in February 2013, at the age of 85. Rip grew up in Springfield, Pennsylvania, with summers on the water in Ocean City, New Jersey. He joined the U.S. Navy in 1945, and he remained in the Naval Reserve until July 1954. Rip graduated from Marlboro College as one of the original G.I. Bill recipients, with a course of study in forestry, social studies, and, according to him, “driving President Hendricks to distraction.” He said that Marlboro “Sent me out a radical in the true meaning—to search for truth, get both sides of the story—I learned how to disagree unashamedly.”

After Marlboro, Rip began his long career at Holderness School, New Hampshire, as a math teacher and coach of football, hockey, and baseball. Following several successful years in the classroom he became director of buildings and grounds and held that position for the next 25 years. Rip also spent many hours clearing and maintaining trails for the Squam Lakes Association and U.S. Forest Service. He also donated his time and expertise for many years to the Green Mountain Horse Association. He was a dedicated volunteer firefighter in Holderness and in North Pomfret, Vermont, where he moved after retiring from Holderness School and where he enjoyed the daily routines of a small farm. Rip is survived by his wife, Mary, five children, “a gaggle of grandchildren,” and Rebecca Bartlett ’79, his niece.

Dexter Burley ’68
Dexter Burley of Newbury, New Hampshire, died in December 2012 from leukemia. He was 68 years old. Dexter transferred to Marlboro from Boston University and graduated in 1968 with a Plan of Concentration in history and sociology, with a focus on the history and culture of Ethiopia. He married Stephanie Lovejoy ’69, and they had two children, but later divorced. Dexter went on to receive his master’s and doctorate degrees in sociology from the University of New Hampshire and completed postdoctoral study in gerontology.

Dexter spent several years teaching sociology at Augusta College, in Georgia, and founded the Augusta Institute of Aging, a consortium dedicated to improving the quality of life for older persons. He became the director of gerontology at University Hospital, in Augusta, and later executive...
Roger Katz, former student

Roger H. Katz, 65, died in April in his home in Vermont, following an extended illness. After growing up in the Detroit area, Roger attended Marlboro, where he said he was referred to as “the guy with the camera,” in the late 1960s, with a course of study in physiology. He remained a loyal resident of the Brattleboro area after that time, although he received his bachelor’s degree in physiology from the University of Michigan in 1971 and spent time touring through Europe and the Middle East during the same period.

Well known in the Brattleboro community as a professional photographer, Roger established two photography shops, Elliot Street Camera and Photo 101. His most recent business, Black Mountain Studios, was operated out of his home in Dummerston. He had also been recently employed at Omega Optical in Brattleboro, working for his friend Bob Johnson, whom he first met as a fellow Marlboro student. In conjunction with his passion for photography, Roger enjoyed cycling, contra dancing, cross-country skiing, snowshoeing, and time spent in the woods. He could often be found at Marlboro College events, usually “with a camera,” and was a great advocate of alumni engagement with current and prospective students. In a similar vein, Roger thoughtfully bequeathed some of his considerable collection of equipment to the photography program at Marlboro, as well as a generous financial gift.
Kalie Kamara ’13 is surrounded by his (mostly) smiling family, including godfather Will Fielding ’79 (right), after commencement.

Photo by Tobias Gelston