MAGAZINE | FALL 2013

Editorial Offices
P.O. Box 676
Williamstown, MA
01267-0676

Williams

FPO

WILLIAMS MAGAZINE
FALL 2013
Volume No. 108, Issue No. 1

Editor Amy T. Lovett
Assistant Editor Jennifer E. Grow
Student Assistant William A. Gutierrez '16
Design & Production Oberlander Group

Editorial Offices: P.O. Box 676, Williamstown, MA, 01267-0676, tel: 413.597.4278, fax: 413.597.4158, e-mail: magazine@williams.edu, web: magazine.williams.edu

Address Changes/Updates: Bio Records, 75 Park St., Williamstown, MA 01267-2114, tel: 413.597.4399, fax: 413.597.4178, e-mail: alumni.office@williams.edu, web: http://alumni.williams.edu/updatemyprofile

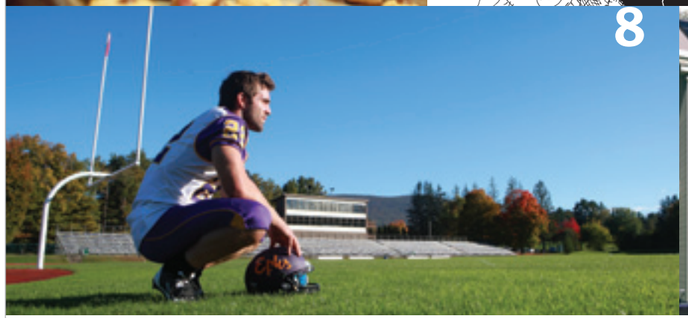
Williams Magazine (USPS No. 684-580) is published in November, January, May, July and September and distributed free of charge by Williams College. Opinions expressed in this publication may not necessarily reflect those of Williams College or of the Society of Alumni.

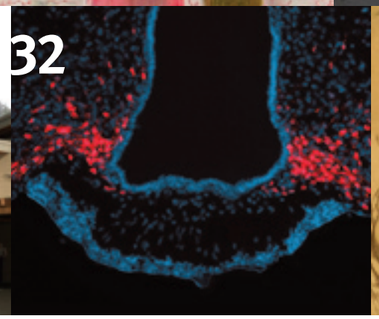
Periodical postage paid at Williamstown, MA 01267 and additional mailing offices.

Postmaster: Send address changes to Williams Magazine, 75 Park St., Williamstown, MA 01267-2114

On the cover
Rodin's *The Burghers of Calais* stands on a farm cart in an Allied collecting point after Charles Parkhurst '35 discovered it abandoned by the Nazis.

www.facebook.com/williamscollege
twitter.com/williamscollege
youtube.com/williamscollege





Williams

features

departments

The new Sawyer Library opens in less than a year, uniting under one roof the past, present and future of scholarship and learning in the humanities and social sciences. The building integrates historic Stetson Hall and its magnificent reading room with a new, four-story facility designed around the learning experience: increasingly collaborative, interdisciplinary and fueled by connections to both ancient materials and modern technology. For more on the new library, and for memories of the old one, visit http://newsawyerlibrary.williams.edu/.

NEW SAWYER LIBRARY
PHOTO BY KRIS QUA


KATE DREW MILLER

Adam Falk

"Williams exists primarily to expand the public good through the impacts that our graduates have on the world…"

What We Value

Fall brings each year an odd juxtaposition. It's the season of college rankings, in the middle of which we honor members of the Williams family with Bicentennial Medals. Both say something about the value of a Williams education, or at least try to.

Williams fares extremely well in the rankings (yes, we've come first again in *U.S. News*). But these exercises tend to emphasize how much money we spend and how much money our graduates make—and the extent to which they follow certain career paths. So while our prominence in rankings is a point of understandable pride among alumni and students, the praise inherent in them rings hollow.

A more clear-eyed view of what we're about emerges from the Bicentennial Medals ceremony. Williams exists primarily to expand the public good through the impacts that our graduates have on the world, and the life stories of our most recent medal recipients, like those of their predecessors, make clear the breadth and depth of the college's effect.

Bill Moomaw '59 is a global leader in the marrying of science and diplomacy in the effort to combat climate change. Maggie Renzi '73 and John Sayles '72 have become the godmother and godfather of independent filmmaking. Mike Weiner '83, even before becoming a profile in courage, set a model for effective and enlightened labor leadership. Doug Shulman '89 increased the efficiency and fairness with which the IRS collects the money that fuels our democracy. And Mariam Naficy '91 has pioneered Internet sales models while empowering designers around the world, most of them women (see page 28).

Believe me, it's hard each year for us to select a handful of honorees from among the many alumni who are making big differences in their professions and their communities. Whether some of them have also managed to make money is beside the point. Are they listed in *Who's Who?* I don't care.

The stakes in the rankings game may soon increase as the federal government plans to produce its own. I appreciate that the federal investment in higher education is large, that some students are nonetheless poorly served by their schools and that policymakers therefore have a responsibility to protect those students and ensure that federal dollars are well spent. That's a tricky problem to solve, especially in the political arena.

President Obama and Department of Education officials have assured that colleges will be compared only with peers, but the main input being discussed for these rankings is the average earnings of graduates. Even if there were a non-intrusive way to reliably obtain this information, which so far there is not, it represents an impoverished view of the value of a liberal arts education. Do we really think less of a third-grade teacher or member of the military than we do an investment banker? I hope not. The worth of these government rankings will depend on the details of their design.

Much of what we do at Williams can be counted: how many students take tutorials, earn department honors, are admitted to graduate or professional school, etc. But a liberal arts education, being a humanistic enterprise, can no more be evaluated in a single number than can our personal relationships, our parenthood or our politics.

The value of Williams to the world is instead lived out every day in the full and effective lives of our graduates.

CLASSIC EXCELLENCE

The great article "Three Conversations from 2013" (summer 2013) captured so many of the things that I find incredible about Williams and why I stay engaged as a devoted alum. I've had the opportunity to meet alumni of all ages who experienced a Williams very different from the one I did from 1987 to 1991. Yet across time there is a common theme as deep as the color purple—classic excellence. The Williams I knew was more diverse than each of the classes that preceded mine. The conversations from the Class of '13, however, demonstrate that "diversity" continues to evolve and blossom into so many forms—careers, uniquely designed curricular studies, mentorship and life choices. The number of paths open to any Williams student seems infinite, whether those paths are forged with the guidance of a faculty member, someone on the staff, a family member and/or a fellow student. Reading the stories of these graduating seniors felt like dropping back into a great conversation with a special person—the kind in which you can pick up where you left off, no matter how much time has passed. It warmed my heart to know that this classic excellence hasn't missed a beat and that the Williams conversation is ongoing.
—Melissa Fenton '91, New York, N.Y.

COINCIDENCE CAPTURED

How ironic, in the summer 2013 issue, to read letters responding to Bob Seidman's '63 article on fraternities ("Band of Brothers") at the front of the magazine and to see photographs from the college museum's collection by Edweard Muybridge ("Ears of a Deer") at the back. In 2012 Bob published the novel *Moments Captured*, whose central subject was Edweard Muybridge. Bob was prescient in both situations.
—Brooks Goddard '63, Needham, Mass.

LIVING WITH ART

The student art loan initiative ("Living with Art," summer 2013), where students may have original works of art by Cézanne, Winslow Homer, Marc Chagall and others hung up on their walls, struck me as an excess. The cost of elite and other universities has skyrocketed. I would love to see Williams be a leader in the movement to manage the cost of its education, instead of competing to see what luxuries it can provide. Please direct alumni donations to more important funds and needs, and cut the current $58,900 total cost of attending.
—Claudia Rizzo Trapp '95, Washington, D.C.

SNOWY SILENCE

"Ephropology," the illustrated bucket list that appeared in the spring 2013 issue, suggests that students "stand outside late at night and listen to the silence as it snows." I was a junior advisor at Lehman Hall and remember standing in front of the entry late at night when it was snowing. The light was on in front of the door, and as I stood there looking up into the snow, with no other point of reference, I had the strong sensation of floating up through the flakes. Try it sometime—it's an experience that I've repeated many times, but the night at Lehman was the first.
—Guy Verney '54, Madison, Conn.

IRON HAND, VELVET GLOVE

The article "What Sawyer Said" in the spring 2013 issue brought back fond memories of President Jack Sawyer '39, including his "iron hand in a velvet glove" way of working. During a Winter Study oral history course on the Baxter and Sawyer administrations that I took in my junior year, I interviewed Professor Dudley Bahlman, who was dean of the faculty under Sawyer. He recalled that President Sawyer would vet every letter and memo he sent out as dean. They'd always come back with a little tweak here, a little change there. (This, of course, was before word processors, meaning the entire memo had to be retyped.) One day a memo came back with the note, "OK as stands." Professor Bahlman told me, beaming, "I framed that one."
—Guy Creese '75, Andover, Mass.

MORE ON THE BREMAN COLLECTION

While I was pleased to see the article in the fall 2012 magazine about my late husband's collection of black poetry and related material coming to the Chapin Library of Rare Books ("Beyond Words"), I am puzzled that there is no mention of how the acquisition was made. One assumes that the books were bought from an auction house or an anonymous source, when in fact Williams owes a great debt to my old and valued friend, Darra Goldstein, for their arrival at the library. Darra saw the collection while visiting me in London and introduced me to Bob Volz, custodian of Chapin, with the result that the Paul Breman Collection came to the library as part purchase, part gift. I am delighted that the collection has found a good home and that there is such enthusiasm for the books among the faculty at Williams, and I hope that Darra's part in this story will not be overlooked.
—Jill Norman, London, England

FROM FACEBOOK

For the start of first-year student orientation in August, we asked what advice you had to offer our newest Ephs. Among your pearls of wisdom:

Take advantage of the opportunity the purple bubble gives you to fall flat on your face and stand back up again.
—Tosin Adeyanju '08

Eph it ain't broke, don't try to fix it. And: Welcome to purple infusion time, baby.
—Bilal Ansari, Williams' Muslim chaplain

Take courses that really intrigue you; don't take anything because you think you "should." Make forging friendships a priority, because you will never be around such an exceptional group of people ever again—not ever. Don't care where you eventually live or work or play. Williams is truly unique. Relish it.
—Claire Benson-Mandl '03

Effective time management is your best friend. Learn it early and learn it well, and the next four years will be great!
—Em Flynn '09

Williams Magazine welcomes letters about articles or items published in recent issues. Please send comments to magazine@williams.edu or Williams Magazine, P.O. Box 676, Williamstown, MA 01267-0676. Letters may be edited for clarity and space.

Alex Scyocurka '14

Kris Qua

FIELD DAY

Not long after the Homecoming game against Amherst on Nov. 9, Williams began a $22 million project to renovate and re-invent the Weston Field Athletic Complex in time for the start of the fall 2014 season. The renovation will provide much-needed new facilities for participants in varsity field hockey, football, lacrosse and track and field, as well as in club, intramural and recreational sports. Emphasis is being placed on green design and the environmental stewardship of the surrounding area. In the months since the project was announced, current and former athletes as well as spectators have been flocking to Weston to say goodbye and share their memories. Read their stories and post your own at http://athletics.williams.edu/weston-field-memories/.

Eisenson to Succeed Avis as Board Chair

Michael Eisenson

Greg Avis

Michael Eisenson '77 has been named chair of the Williams College Board of Trustees, effective July 1. He will succeed Greg Avis '80, whose 12-year term on the board—including six years as chair—ends on June 30.

Eisenson came to Williams as a first-generation student and earned both a J.D. and M.B.A. at Yale. He is the CEO of Charlesbank Capital Partners in Boston. He has been actively involved with the college for many years, including serving in leadership roles for his class's 25th reunion effort and with Williams' last two comprehensive campaigns. Eisenson also oversaw the work that led to the creation of the Williams Investment Office in 2006. Since becoming a trustee in 2007, he's gained experience on a variety of board committees, including as chair of the Investment Committee.

Avis' many accomplishments as chair of Williams' board include partnering with campus leaders to guide the college through the U.S. financial downturn. He also oversaw a presidential transition and was instrumental in the completion of the Hollander Hall and Schapiro Hall academic buildings and in advancing major new projects including Sawyer Library, the environmental center and renovation of Weston Field. Over the years, he has devoted a great deal of time to getting to know Williams' faculty, staff and students.

"The position of board chair is a demanding one," stated President Adam Falk in announcing the change. "As we go about the college's daily work, it's worth pausing for a moment to acknowledge that this work is made possible in significant part by the often unseen efforts of such particularly dedicated and able people as Greg and Michael."

Eisenson photo courtesy of Charlesbank Capital Partners; Avis photo courtesy of the James Irvine Foundation

#askaneph

Some questions from high schoolers during an Oct. 2 Twitter Q&A with current students, faculty, staff and alumni:

1. Why would you choose Williams over a larger university?
2. What's the strength of the alumni network for internships in DC?
3. What is college life like in small-town MA?
4. What's a particular scene that made you stop and think, "Wow, I go to Williams"?

Our favorite answers:

1. Small classes and personal attention from profs is key—as is interactive class time talking with smart peers.
2. The DC alumni network is quite active! Many students spend Winter Study or summers in DC.
3. It's amazing. Like smart-kid camp. Everybody's busy and has some secret super power you don't know about.
4.

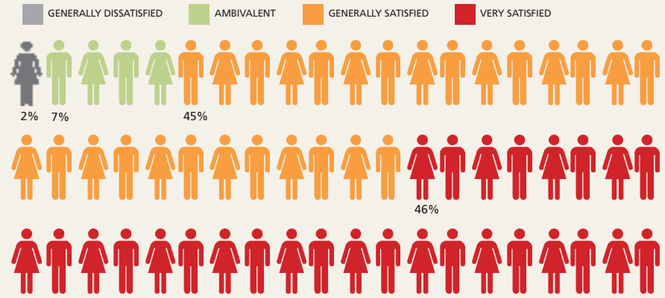
Check out the entire tweet-up at http://bit.ly/HhbkmL. And be sure to follow @WilliamsCollege on Twitter.

BY THE NUM3ERS

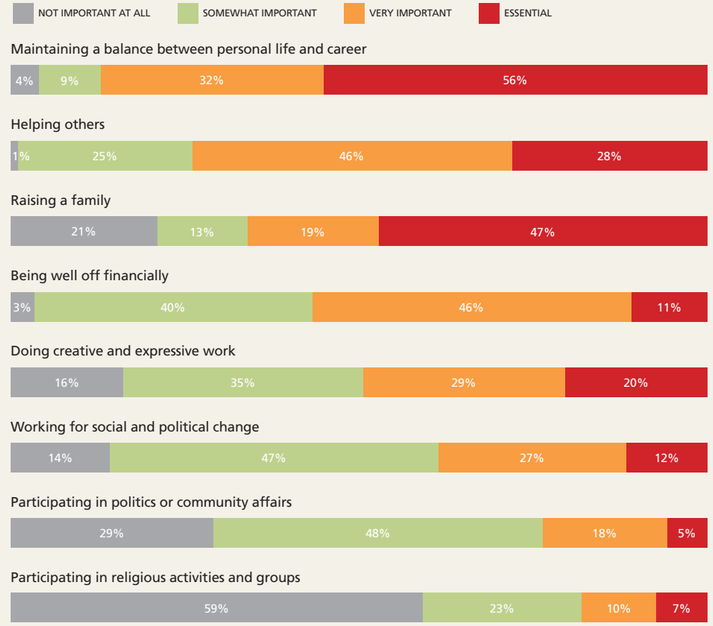
ALUMNI VALUES

An extensive survey of 4,113 Williams alumni last spring asked, among other things, how satisfied they are with their lives and what they value most. Some 1,840 Ephs responded, representing 10 classes spanning 1968 to 2008. Their answers indicate alumni are doing what they want to, and liking what they do.

IN GENERAL HOW SATISFIED WOULD YOU SAY YOU ARE WITH YOUR LIFE RIGHT NOW?



PLEASE INDICATE HOW IMPORTANT EACH OF THE FOLLOWING IS TO YOU AT THIS POINT IN YOUR LIFE AND CAREER.



Source: Institutional Research, Williams Office of the Provost

Kris Dufour

Frozen Fenway

The men's hockey team will face off against Trinity College at Fenway Park on Jan. 7 as part of the 17-day Citi Frozen Fenway event for 2014. The Ephs and Bantams will be the second Div. III matchup that day, following U-Mass Boston vs. Salem State.

"We couldn't be more excited for this unique opportunity for our athletes and college community to be a part of a tremendous event," Williams Athletic Director Lisa Melendy stated.

From Dec. 28 to Jan. 11, Fenway will host high school and college men's and women's hockey games as well as community skates. Tickets to the events are available at http://atmlb.com/1fD6AWE.

Williams to Host TEDx Event

Galaxy collisions, the philosophy of the mind and pop Orientalism are among the topics that will be explored during the college's first-ever TEDx event, to take place Jan. 25, 2014.

Six Williams faculty members and three students will present nine short talks, many of which have been inspired by or developed from ideas explored in semester-long Williams tutorials. In these courses, two students are guided by a professor in an in-depth examination of a subject. Students develop independent work—alternately creating and critiquing—and sharpen their critical thinking skills as they acquire comprehensive knowledge of the subject.

TEDx is a program of local, self-organized events that bring people together to share a TED-like experience. At a TEDx event, TEDTalks video and live speakers combine to spark deep discussion and connection in a small group.

Williams' event, titled TEDxWilliamsCollege, will be held from 1 to 5:30 p.m. on the CenterStage of the '62 Center for Theatre and Dance. A reception will follow in the CenterStage lobby. Videos of the talks will be posted after the event. For more information, please visit http://tedx.williams.edu.

How Williams Works, Financially

Amid the national conversation about college affordability, Williams explains its (somewhat surprising) financial model in a new video, "The Money, The Math, The Mission." Visit http://youtu.be/bTIFDNoTZSQ to learn why the answer to the question, "What's the price of a Williams education?" really is: "What you can afford to pay."

Kris Dufour

A CLOSER LOOK

First-year Entry Snacks

About 23 first-year students pile into a common room stuffed with couches, chairs, tables and a TV. Laughter and spirited discussion quickly fill the air as food is passed around. "Welcome to Snacks," says one of the two junior advisors (JAs) who live with them in a residential grouping called an entry. "How was your week?"

"Snacks" refers to the food being shared, often as simple as a batch of cookies. But it's also shorthand for the gatherings themselves—a cornerstone of residential life at Williams—held every Sunday at 10 p.m. in all 26 first-year entries. Conversations can be unstructured, or the JAs might ask first-years to take turns sharing the high and low points of their weeks or telling their life stories.

Meanwhile, JAs are doing important work. They're paying attention to subtle cues—two close friends who no longer sit together, or someone who consistently avoids conversation—and following up if necessary. Their job isn't to solve problems but to serve as allies and resources.

As the school year progresses, the snacks, prepared by the first-years, become more substantial (a rotisserie-chicken with homemade mashed potatoes and gravy one week; ginger bread houses another; an ongoing Iron Chef-like competition). The conversations become more substantive, too.

"We discuss our standards, what we expect of our community," says former JA Louisa Lee '14, who, with Sam Tripp '14, is now co-president of the JA Advisory Board. "Frosh are learning to live together. For a lot of kids, college is their first time away from home."

For many, the campus is also the most diverse community they've ever encountered. Each entry is intentionally constructed as a microcosm of the student body. They're safe places where students become comfortable engaging with and challenging each other—and each other's assumptions.

"It ends up being very little things that have a big impact," says Eddie Kelly '15, a JA in Armstrong. "Like the way we use language. We have standing rules: Respect each other. Check yourself."

Tripp remembers two students in his entry last year. One, from Jordan, was "very pro-Palestine," he says. The other, from Pittsburgh, was "very pro-Israel. They had some very heated debates. But they're still really close friends. They didn't ever agree—they just actively wanted to learn from each other."

JAs are full of similar stories from Snacks: the conservative kid from the South who was drawn into a conversation about gay marriage; the home-schooled kid who was having a tough time adjusting to dorm life; the kid who didn't seem to take anything seriously but one day opened up about his father's struggle with cancer.

"You see the Williams community develop during Snacks," Lee says. "We embrace diversity, and we are all different. Snacks pairs real faces and stories with those kinds of values."

"I was heading for a remote castle in some woods, but I couldn't get to it with the Jeep because it was perched high on a rock. So I got out and started walking through the forest. Soon I spotted some woodsmen who looked as though they were taking a break, standing around in a group talking. As I got nearer, it occurred to me they were standing quite close together and looked rather dejected…and they weren't moving much. And if they were talking, they certainly were being quiet about it. Then in a flash I realized I had stumbled on *The Burghers of Calais*, Rodin's famous bronze grouping of six men about to be martyred, just sitting in the woods!" —*Charles Parkhurst '35*

BY DENISE DIFULCO

The Burghers of Calais by Rodin © J. Paul Getty Trust, Johannes Felbermeyer Collection, The Getty Research Institute, Los Angeles (89.p.4)

A Monumental Achievement

Two Williams legends helped to recover and return some of Europe's greatest art treasures plundered by the Nazis.

LIFE WENT ON AS USUAL AFTER WORLD WAR II FOR CHARLES PARKHURST '35 AND S. LANE FAISON JR. '29. That's the way it was for so many men of their generation: They took their anger, fears and the burdens of their experiences, folded them up and stored them away. There were no pictures of war comrades in the offices of these two Williams art history legends, nor were there any medals or memorabilia on the walls of their homes. They might have answered questions about the war if asked, but they rarely discussed it unprompted.

The only indication of their service was something they both wore proudly on their suit lapels, if the occasion warranted it: a thin, red ribbon that signified their induction as Chevaliers of the Legion of Honor, the highest award bestowed by France. For decades that ribbon was the only trace of their remarkable service in recovering and returning some of Europe's greatest art treasures plundered by the Nazis during the war.

Only in the past 20 years have their efforts—and those of nearly 350 other men and women who comprised the Monuments, Fine Arts and Archives section (MFAA) of the Allied forces in Western Europe—fully come to light. The group, collectively known as the Monuments Men, worked together to protect monuments, art and other cultural riches from destruction in the waning days of World War II under the guidance of President Franklin D. Roosevelt's Roberts Commission. In the years that followed, Monuments officers returned to their rightful owners more than 5 million artistic and cultural treasures stolen by Adolph Hitler and the Nazis. Their role in preserving the culture of civilizations was without precedent.

While the story was told in Lynn H. Nicholas' 1994 book *The Rape of Europa*, later adapted as a documentary film in 2006, it's being introduced to a new generation and a much wider audience in early 2014 as actors George Clooney and Matt Damon headline a Sony Pictures feature film, *Monuments Men*, based on a 2009 book of the same name by Robert M. Edsel.

Edsel, founder and president of the Dallas-based Monuments Men Foundation for the Preservation of Art, interviewed Parkhurst and Faison for his book in 2006. He met Faison on Nov. 1 at an assisted-living facility in Williamstown, nine days before Faison's death on Veteran's Day and just 15 days shy of Faison's 99th birthday. Edsel had been warned that Faison was in declining health and might only be able to speak for 10 minutes. Instead, the men ended up speaking for nearly three hours.

"It was one of the most moving moments of my life," Edsel recalls. "I did not go to that interview expecting Lane to be as cogent as he was."

Faison's son Gordon, who attended the interview, was in disbelief while his father reviewed pictures of stolen artwork and fellow soldiers featured in another Edsel book, *Rescuing Da Vinci*, and recalled in vivid detail names and anecdotes dating back to the 1940s. Faison's memory of that time didn't fail him: It all checked out to be correct.

S. LANE FAISON JR. '29

As Edsel rose to say goodbye and extended his hand, Faison grabbed it, pulled Edsel to his chest and said, "I've been waiting to meet you all my life."

A MONUMENTAL TASK

Hailing from 13 different nations, 345 men and women participated in MFAA activities. No more than 120 served at any given time from 1943 through the 1950s.

The early Monuments officers, who received their orders from Gen. Dwight D. Eisenhower to protect Europe's cultural treasures as the Allies made their way through Nazi lines and across the continent, were the most unlikely of heroes. It was the first time in history an advancing army attempted to mitigate cultural damage while fighting a war, and the men and women charged with this mission were few and ill equipped. Among their ranks were museum directors, curators, art scholars, educators, artists and archivists. Most had established careers and families. Their average age was 40.

PREVIOUS PAGE: A casting of Rodin's "The Burghers of Calais" stands on a farm cart in an Allied collecting point after Charles Parkhurst '35 discovered it in the forest near Neuschwanstein Castle, where it had been abandoned by the Nazis.

Parkhurst was among the early recruits. A Columbus, Ohio, native, he came to Williams with an interest in geology and paleontology but was inspired by Professor Karl E. Weston to major in fine arts and pursue a career in the field. Later Parkhurst received a Master of Arts at Oberlin College and then earned a Master of Fine Arts at Princeton University.

Parkhurst was working as a research assistant (he later became an assistant curator) at the National Gallery of Art in Washington, D.C., in 1941 when he enlisted in the U.S. Naval Reserve and served as a gunnery officer in Australia, the European theater, the Indian Ocean and Panama. Given his background in art, he was transferred to the MFAA at the Army Supreme Headquarters in Frankfurt after the Allied victory in Europe, joining a group of more than 30 officers charged with recovering looted artwork, safeguarding it and returning it to its owners.


CHARLES PARKHURST '35

They worked in extremely poor conditions. "These guys were lucky if they had a field radio," says Edsel, who interviewed Parkhurst the same day he interviewed Faison in 2006. (Parkhurst died on June 26, 2008, at age 95 at his home in Amherst, Mass.) The soldiers often had to rely on their wits for food, housing and transportation. Parkhurst found himself rigging Jeeps and other vehicles as he and his cohorts investigated the 1,036 repositories of looted artwork they located throughout Germany and former German-occupied territories.

Parkhurst spent months evacuating art from Neuschwanstein Castle, and his experience building roads and bridges in Alaska right after his graduation from Williams was especially helpful while working along treacherous paths through the Bavarian Alps. He assisted in the packing and shipping of 49 freight cars filled with art loot recovered from the castle and 13 carloads from another cache.

One of his most significant finds was Auguste Rodin's bronze sculpture, *The Burghers of Calais*, which had been abandoned by the Nazis in the snow-covered forest surrounding Neuschwanstein, apparently because it was too unwieldy to maneuver up the mountain.

As Parkhurst told the *Williams Alumni Review* in 1995, shortly after the release of *The Rape of Europa*, another high point of his service was discovering the crown jewels of the Bavarian royal family, which date to about the year 1000. He convinced the caretaker of the castle where the jewels were found to tell him where they were hidden: deep down inside a massive tower, in some sort of pantry, behind a wall of shelves filled with jars. As he stated in the *Review*:

"We carefully removed a portion of the shelves to reveal a secret room, and when we crawled in, there were the crown jewels, 15 cases of them!"

FACING THE ENEMY

Faison's role was no less significant. Also a student of Weston's, Faison joined the Williams faculty in 1936 before enlisting in the U.S. Navy in 1942. He was stationed in Brigantine, N.J., instructing soldiers on the use of radar to track enemy planes, when a call came asking if he wanted to transfer to the Office of Strategic Services (OSS), a precursor to the Central Intelligence Agency, for "duty involving professional knowledge of art history and travel in Europe." While the earliest Monuments officers were busy locating, securing and returning art, no one had the time to investigate the bigger picture of German policy, including who was in charge of the looting and who were the players involved.

Francis Henry Taylor, then director of the Metropolitan Museum of Art, handpicked Faison for the OSS Art Looting Investigation Unit. Together with James Plaut, the first director of the Institute of Contemporary Art in Boston, and Theodore Rousseau, who later became a curator at the Metropolitan Museum of Art, Faison was to uncover the story behind the art thefts. Faison spent months in highly secret, specialized OSS training and then joined Plaut and Rousseau at the salt mines at Altaussee, just east of Salzburg, Austria, where thousands of artworks were stored deep within its tunnels. Among the most valuable items recovered from the mines—those the Nazis insisted were for "safekeeping"—were the 15th-century Ghent Altarpiece by Jan van Eyck, the Altarpiece of the Holy Sacrament by Dieric Bouts and a Michelangelo sculpture of Madonna and child, stolen from the Church of Notre Dame in Bruges, Belgium.

"It's a very, very beautiful spot," was how Faison described Altaussee in a 1994 Williams oral history interview. He had visualized the salt mines, which had been worked since Roman times, as being underground, but "the entrance was at the top of quite a high mountain. … They start at the top and go down and down and down, spreading out. Colder than you can imagine, and damp and wet."

Surprisingly, those were ideal conditions for storing art. "Cold-wet is all right, believe it or not," he explained. "And hot-dry, cross your fingers, would be all right, too. Anything in between would be lethal."

Wearing winter gear and oilskins in mid-July, he and his fellow investigators rode tiny rail cars deep into the mines to cavernous areas where canvases were stacked and piled like books. Faison, Plaut and Rousseau lived in a summer house in the valley below, where they interrogated Nazis to uncover their roles in the looting or to find out what they knew. Along with prisoners, piles of documents arrived daily, sometimes in duplicate or triplicate. "The Germans, of course, were too efficient for their own good," Faison said. "There were so many carbon copies, each one signed, and thus official, that it was pretty hard for us not to have come by the information we wanted."

As they interviewed their captives and sifted through records, they slowly pieced together the enormous magnitude of the Nazi looting operation. Hitler, himself a failed artist, planned to build a museum complex in Linz, Austria, to display his collection of stolen artworks. The main repository for items destined for this Führermuseum, as it was called, was Altaussee. All told, the mines contained 6,755 paintings (including 5,350 by old masters), 1,039 prints, 230 drawings, sculptures, tapestries, furniture, arms and armor, theater archives, prints, watercolors, sculptures, bronzes, coins, ironworks and a variety of other objets d'art. There were an additional 11 smaller repositories with items destined for display at Linz.

Faison personally interviewed the wife of Reichsmarschall Hermann Goering, Hitler's second in command. (Faison calls her "Brunhilde" in a diary found by one of his sons.) He also sat face-to-face with Hermann Voss, an art historian and director of the Dresden Gallery, who was special commissioner for Hitler's art collection. In 13 detailed reports and four Consolidated Interrogation Reports, Faison, Plaut and Rousseau outlined all aspects of the Nazi plans. Rousseau took on the subject of Goering's personal art collection, Plaut wrote about the organization of the looting under the Einstazstab Rosenberg (a special task force devised by Alfred Rosenberg, chief ideologue of the Nazi regime), and Faison undertook the task of compiling the official history of Hitler's art collection and the plans for the Führermuseum. The assignment left him "flabbergasted," Faison told the audiences he lectured in his final years.

His 287-page report, on file with the National Gallery of Art, is remarkable in its accuracy and thoroughness, says Edsel. "Considering what they could know in 1945 or 1946, they did a great job figuring out what they had," he says, pointing out that the Soviet Union held numerous documents in its possession, which it would not share.

"Looting always accompanies war, but Nazi looting, and especially Nazi art looting, was different. It was officially planned and expertly carried out. Looted art gave a tone to an otherwise bare New Order," Faison wrote in his report.

He recommended that the Sonderauftag Linz, or Linz Special Commission, which collected art for the Führermuseum mostly through theft and forced sales, be declared a criminal organization and its members stand trial. He also suggested that German art dealers and agents who made purchases on behalf of Linz be investigated individually.

"With its immense resources and its official prestige, the Sonderauftag Linz tried to bring art under the shadow of the Swastika," Faison wrote in Consolidated Interrogation Report No. 4. "For a time, it did."

ALLEGIANCE TO ART

Faison, Parkhurst and many of the other Monuments Men were so deeply committed to their mission that when the American government attempted to transfer German-owned works to the National Gallery in Washington, D.C., they took a stand that could have resulted in military court martial or otherwise jeopardized their professional careers.

As many of the plundered artworks began to arrive in 1945 at a collection point in Wiesbaden, Germany, for their eventual disposition, Parkhurst and others flatly refused an order from superiors

THE FALCOLNER:
Adolph Hitler presents his second-in-command Hermann Goering with "The Falconer" (1880), by the Austrian academic painter Hans Makart. During World War II Goering's hoard comprised the largest private collection in Europe.

CASTLE OF NEUSCHWANSTEIN:
The German castle was the key Nazi repository for the greatest works of art taken from France. Built by "Mad Ludwig" of Bavaria in the 19th century, it contained so many stolen works of art that it took the Monuments Men six weeks to empty it.

STOCKPILE AT MERKERS:
Hidden inside the Merkers salt mine in Germany was the majority of Nazi Germany's gold reserves and paper currency. In today's dollars the gold would be valued at almost $5 billion. All but the largest paintings from the Kaiser-Friedrich Museum in Berlin were also placed in the mines for safekeeping.

UNCOVERED TREASURES:
From left, Lt. Gen. Omar Bradley, Maj. Irving Moskowitz, Lt. Gen. George Patton Jr. and Gen. Dwight Eisenhower inspect the German museum treasures stored in the Merkers salt mine on April 12, 1945.

Photos courtesy of National Archives and Records Administration, College Park, Md.

to pack and send the items in their custody to the United States. A preliminary list called for the transfer of 102 works from the Kaiser Friederich Museum in Berlin, plus works by Watteau, Daumier, Chardin and Manet from other collections. In fact, when Col. Henry McBride, then the administrator for the National Gallery, threatened Parkhurst, telling him he could not afford to take such a position because he had a wife and two children, Parkhurst walked out on him.

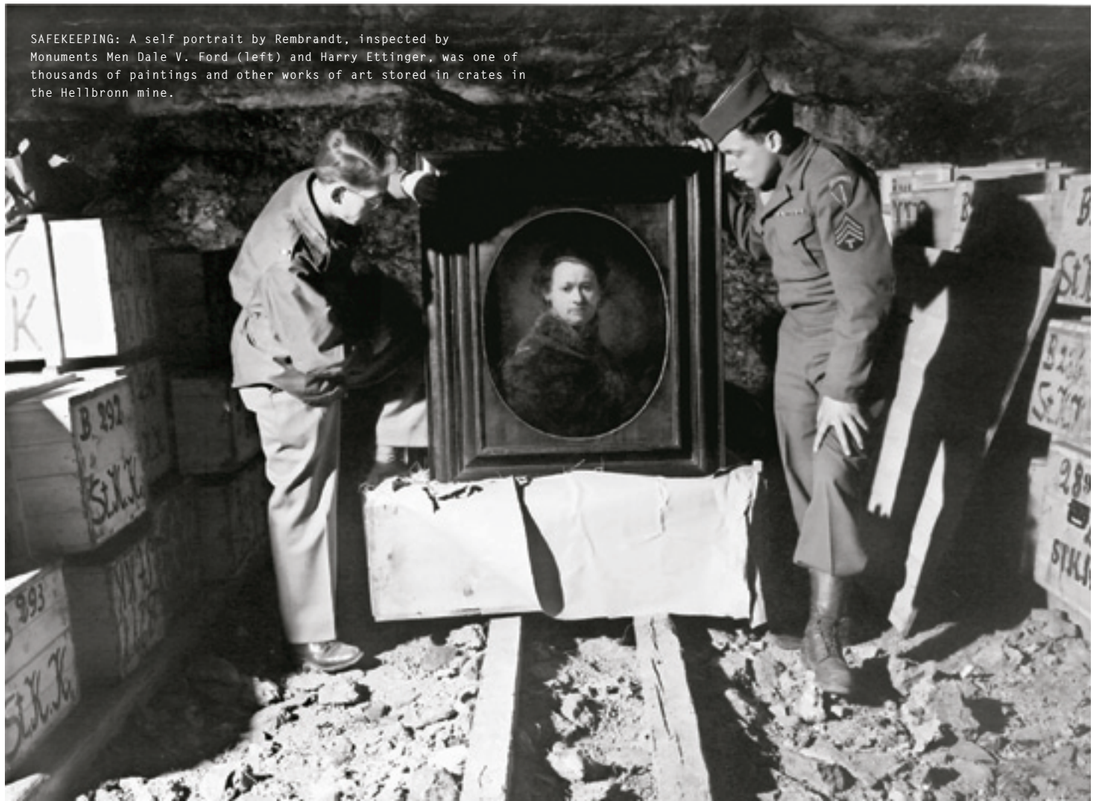
"We believed first of all that the language was the same the Nazis had used when they looted, which was 'protective custody,'"

Parkhurst said in a 1982 oral history interview for the Smithsonian Institution's Archives of American Art. "We thought that was a bad omen, and, secondly, we didn't think it was right."

Parkhurst was among the MFAA soldiers who signed the Wiesbaden Manifesto in November 1945, stating, "From our own knowledge, no historical grievance will rankle so long or be the cause of so much justified bitterness as the removal for any reason of a part of the heritage of any nation, even if that heritage may be interpreted as a prize of war." *The New Yorker* published a story about the Manifesto shortly thereafter, which resulted in a highly public and vigorous debate over the fate of the German-owned art. The works eventually were sent to Washington, D.C., in December 1946 to be held at the National Gallery, where they were displayed in a five-week show visited by a million people. They then toured some major U.S. cities briefly, where another 10 million visitors had a chance to view them. All were returned to Berlin by 1949.

Parkhurst's wife, Carol Clark, who is on leave as the William McCall Vickery 1957 Professor of the History of Art and American Studies at Amherst College, says Parkhurst was most proud of signing the Wiesbaden Manifesto and resisting the plan to transfer German art to the U.S. However, like Faison, he "didn't feel he was doing anything out of the ordinary," Clark says. "He realized the importance of the works, but it was just a job."

After *The Rape of Europa,* Parkhurst and Faison began speaking more publicly and openly about their experiences. Each compiled his papers: Parkhurst's are at the Archives of American Art along with some of Faison's; other papers by Faison are at the National Gallery and in Williams' Archives & Special Collections. In a 1999 speech at Columbia University, Parkhurst introduced the Wiesbaden Manifesto, saying, "I have always found this letter a moving document, which stirs me even as I re-read it. Lynn Nicholas commented, 'The Founding Fathers would have been proud.'"



SAFEKEEPING: A self portrait by Rembrandt, inspected by Monuments Men Dale V. Ford (left) and Harry Ettinger, was one of thousands of paintings and other works of art stored in crates in the Hellbronn mine.

Photo courtesy of National Archives and Records Administration, College Park, Md.

PAINTINGS LOOTED FROM HOLLAND: S. Lane Faison Jr. '29 (center) discusses an exhibition of Dutch masters' work that toured 13 U.S. cities, including a two-week run at the Lawrence Art Museum at Williams.

ORIGINS OF THE "ART MAFIA"

With the war ended, Faison and Parkhurst returned to civilian life. Parkhurst, disillusioned with America's attempt to remove masterworks from Germany, did not return to the National Gallery but instead joined the Albright Gallery (now the Albright-Knox Art Gallery in Buffalo, N.Y.) and then taught at Princeton and Oberlin. Years later, he became the director of the Baltimore Museum. Upon his retirement he returned to Williams, where he served as deputy director of special projects at WCMA from 1983 to 1988 and co-director of the museum from 1983 to 1984. He taught at Williams until 1992 and then became director of the Smith College Museum of Art, where he finished his career.

Faison returned to Williams at the war's end to continue a teaching career that would span 40 years. In addition to chairing the art department for most of that time, he was director of WCMA from 1948 to 1976. Because he and fellow professors Bill Pierson and Whitney Stoddard '35 had been away serving in the war,

there were only 19 students enrolled in the art history program when Faison rejoined the faculty. Within a few years, though, that number skyrocketed to 255.

Much like Weston before him, Faison was a magnet for students.

He was called back into service in 1950 to close down the last remaining collecting point in Munich. This time his wife and four sons came along. Years later he said that what he learned as a Monuments officer helped him as a teacher of art history.

Faison, together with Pierson and Stoddard, eventually trained a generation of prominent curators and museum administrators, and collectively the trio became known as the Holy Trinity while their progeny gained recognition as the Williams "art mafia." Among their students were Thomas Krens '69, former director of the Solomon R. Guggenheim Foundation; John R. "Jack" Lane '66, president of New Art Trust; Glenn Lowry '76, director of the Museum of Modern Art; Roger Mandle '63, former president of the Rhode Island School of Design; Earl A. Powell III '66, former director of the National Gallery of Art and chairman of the U.S. Commission of Fine Arts; the late Kirk Varnedoe '67, former curator of painting and sculpture at the Museum of Modern Art; and the late James N. Wood '63, former director of the Art Institute of Chicago and head of the J. Paul Getty Trust.

A FITTING TRIBUTE

The script of the upcoming *Monuments Men* movie follows the trajectory of Edsel's book, focusing on seven of the original officers who went behind enemy lines immediately after the Allied invasion of Europe to protect artwork from additional looting and destruction during battle and to prevent Nazi soldiers from carrying out orders to destroy everything in their possession as the Reich fell. The cache at the Altaussee salt mines was among the repositories saved from bombing.

Matt Damon plays the role of Lt. James Rorimer, Parkhurst's immediate supervisor. George Clooney, who plays George Stout, co-wrote the script and co-produced the film. As of late October he was not yet doing publicity for *Monuments Men* and was unavailable for comment, so it remains to be seen to what extent Faison and Parkhurst are visible on screen.

Edsel, who was on location and acted as an adviser to the film, hinted that there might be a glimpse of Parkhurst and Faison's roles, adding, "I think the things they did are well represented in the film."

Not that Parkhurst or Faison would be looking for themselves on screen, had they lived to see the movie. As Chris Faison recalls his father saying over the years: "You know, people have said I was a hero, I was great. No. I was put in a great situation. I was put in the middle of history."

Denise DiFulco is a freelance writer based in Cranford, N.J.

A Living Laboratory

Williams' New Environmental Center

A newly renovated and expanded Kellogg House is set to open in the fall. In addition to providing classroom, meeting and study spaces, a reading room, a kitchen and gardens, the building will be home to the Center for Environmental Studies and the Zilkha Center for Environmental Initiatives. In short, it will be a living laboratory for sustainability.

With fundraising under way, including plans for the Class of '66 to dedicate its 50th reunion gift to the project, the new environmental center is seeking Living Building Challenge (LBC) designation, the most rigorous performance standard for sustainable design. The center will be one of the most complex LBC projects to date, combining historic preservation, extensive urban agriculture and year-round, often round-the-clock, use. To be LBC certified, the project will have to meet ambitious performance requirements over 12 months of continuous occupancy in these seven areas:

1 site

LEARNING AND GROWING

The building will be located in the central campus corridor, between Hollander Hall and the new Sawyer Library. Edible landscape will offer ample opportunities to learn about permaculture and organic approaches to urban agriculture. The kitchen will support produce preservation and community gatherings.

Watch a video about the new environmental center at http://bit.ly/envcenter

2 energy

RENEWABLE AND GREEN

Photovoltaic panels mounted on the ground and roof—combined with efficient air-source heat pumps, a tight building envelope and thoughtful use of electronics and lighting—are expected to produce at least as much energy as the building consumes.

3 water

A CLOSED SYSTEM

100 percent of water for drinking, cleaning and gardening will be collected and treated on site. Rainwater captured on rooftops will be purified using ultraviolet light. Low-flow fixtures and composting toilets will minimize water demand, and used water will be treated in sub-surface wetlands. A monitoring system will help building occupants learn about and adjust consumption.

4 health

A BREATH OF FRESH AIR

Interior spaces will be healthy and invigorating. Large windows will let in light and fresh air, fostering a strong connection to the natural environment. Indoor air quality will be enhanced with the use of non-toxic materials and finishes.

5 materials

SAFE, LOCALLY SOURCED

Building materials will have minimal negative impact on human and ecosystem health. Wood will be sustainably harvested, local and nontoxic. Preserving the historic Kellogg House and using as much salvaged and recycled building material as possible will help to minimize the project's carbon footprint.

6 equity

HUMAN SCALE, HUMAN SPACES

The center will promote human-scaled interaction, exploration and engagement with its accessible indoor spaces and surrounding habitats and gardens.

7 beauty

PRESERVE AND INSPIRE

Renovation and expansion plans will re-envision in a harmonious and balanced way an eclectic mix of architectural styles accumulated as the building changed purposes and locations in the years since its construction as Williams' first president's house in 1794.

Illustrations by Black River Design Architects

To learn more about the Living Building Challenge, visit http://living-future.org/living-building-challenge

FIRE

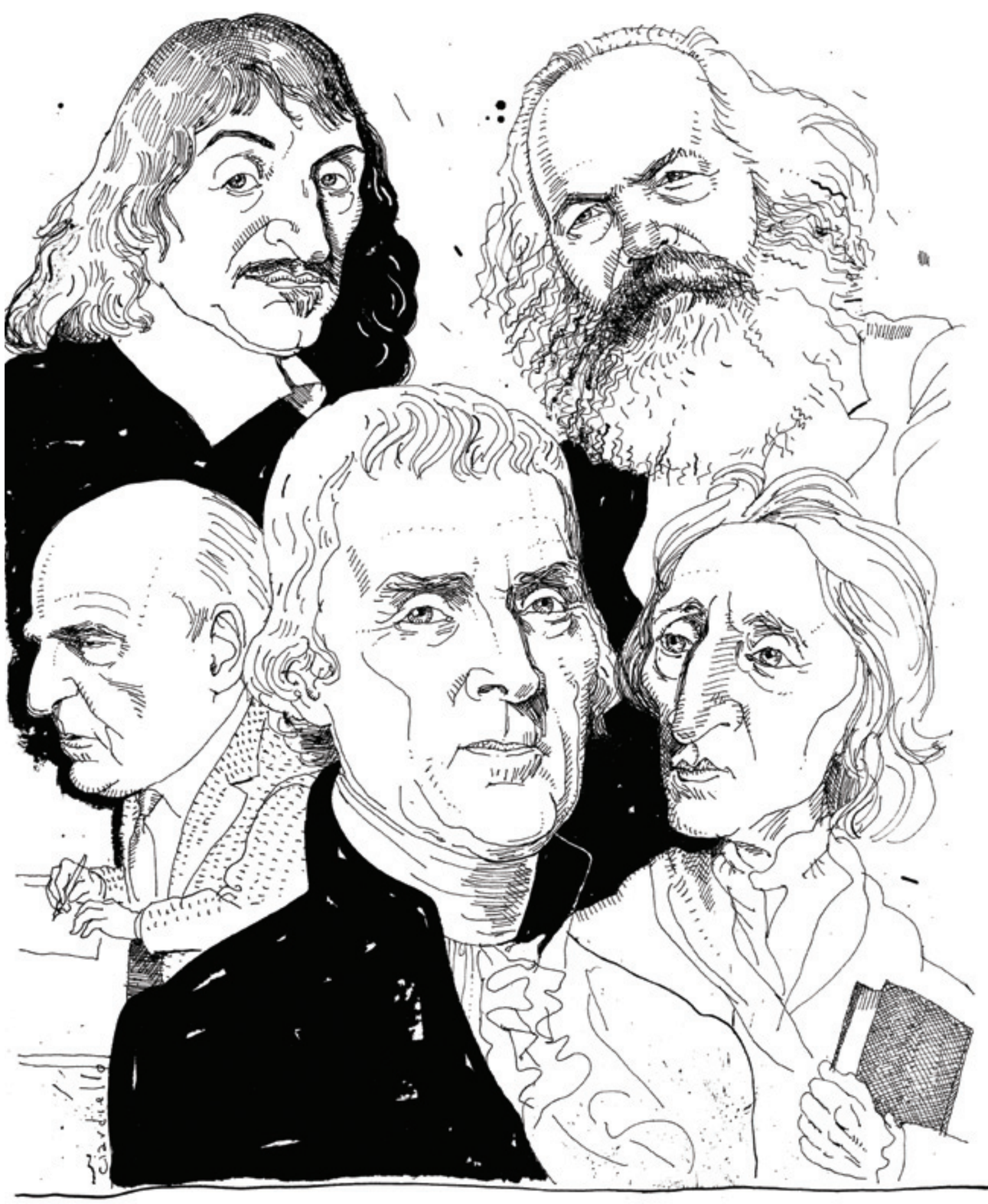
For James MacGregor Burns '39, a lifelong student of the relationship among leadership, ideas and change, the intellectual revolution of the Enlightenment has been an irresistible fascination. In fact, the origins of his new book, *Fire and Light: How the Enlightenment Transformed Our World*, date to 1949, when Burns was in London studying the British political system during a sabbatical from Williams. Admiring the Great Reform Act of 1832, a major step in the democratization of Parliament, and impressed by the arduous, decades-long campaign for the bill, he saw that it was fueled by ideas traced back to the Enlightenment, including the fundamental principle that all people have the right to participate in their own government. The American founding, central to Burns' work as political scientist and historian, produced a cadre of thinker-activists that matched Europe's finest: men like Franklin, Adams, Jefferson and Madison. They shaped a distinctive American Enlightenment and led an experiment that put the ideas of philosophers into practical action to create a republic unlike any the world had known. The Enlightenment values at the heart of the experiment—above all, liberty, equality and happiness—were crucial to Burns' own theory of leadership as both the motivation for leaders and followers and as the standard by which change could be measured.

AND

But it was only late in his career that Burns sat down to write his Enlightenment book, conceiving it as a vast case study of leadership, ideas and change across two continents and more than two centuries. Ideas in the Enlightenment were like a contagion and were communicated along new networks of a thriving print culture. They spread over national borders and across lines of class, race and gender, overturning old dogmas and inspiring fresh expectations. They spurred creative leadership from the grassroots, from subjects who, enlightened, began to think like citizens and would help lead the challenges to authority that sparked revolutions in Britain, America and France. *Fire and Light* burns bright with its author's passion for the Enlightenment's continued relevance. We are all, he says, its children; and from it we've learned to think about ourselves and our societies, about constructing leadership and creating change that fulfills human wants and needs and values. As the crises of the 21st century mount—environmental, political, economic, social—our most powerful weapon in confronting them, he argues, will be the humane and rational program of the Enlightenment.

What follows is an excerpt from his book.

LIGHT



Illustrations by Joe Ciardiello

CHANGE WAS AT THE VERY ROOT OF THIS NEW ERA, AND KNOWLEDGE AND FREEDOM WERE CHANGE'S TWINNED PRECONDITIONS AND OUTCOMES. Together enlightenment and liberation raised men and women into a condition of possibility, the opportunity to better themselves and their world. And "as the human mind becomes more enlightened" over time, declared the French economist Turgot in 1750, "the whole human race … goes on advancing, although at a slow pace, towards greater perfection." Revolutionaries and innovators were inspired to push beyond the status quo in politics and government, science and technology, in entrepreneurship and the arts, in philosophy, in every field of human endeavor.

The human mind was where revolution originated. Breaking from a universe in which God was the final answer to any question, Enlightenment philosophers moved attention to human beings as the measure of all things. Now, as Alexander Pope put it, "[the] proper study of Mankind is Man," especially the human mind and its potentialities. The old philosophy held that the mind was furnished top-to-bottom by God. And mental submission to clerics was imperative, especially among the lower orders, when the alternative was an eternity of hellfire.

But Enlightenment savants condemned these shackles on the human mind. They tested received ideas by the new, unflinching standards of empiricism. Science, previously erected on stilts of axioms and premises, was stripped to the ground. As the founder of the New Science, Francis Bacon, insisted, "Man, being the servant and interpreter of Nature, can do and understand so much and so much only as he has observed in fact or in thought of the course of nature." Only from close observation and careful experiment could the grandest theories be built—the "conclusions of human reason," the general laws that governed nature, such as Isaac Newton's explanation of gravity. The empirical assault on dogma was the method not only of the natural sciences but of such emerging disciplines as sociology, anthropology and political economy that studied human life in all its complexities. For over a decade, Adam Smith analyzed financial data from all sources to create his groundbreaking account of the new capitalist economy in *The Wealth of Nations*.

That fresh spirit of empiricism transformed the Enlightenment's understanding of the nature of thought itself. John Locke rejected the "received doctrine" that men had "native ideas" stamped "upon their minds in their very first being." Instead he described the mind of an infant as like a "white paper, void of all characters, without any new ideas." The mind was all potential, like wax, according to Locke, to be shaped and vitalized by experience and education. In fact, "the difference to be found in the Manners and Abilities of Men, is owing more to their *Education* than to anything else." Great care, therefore, "is to be had of the forming Children's *Minds*," not least because enlightenment was critical to their preparation to live in rational and virtuous freedom, the highest condition of human life.

The tool for liberation, the mind's crowning glory, was man's power to *reason*. The "motto of enlightenment," according to Immanuel Kant, was "Have courage to use your own reason!" By reasoning, the mind exposed falsehoods and discovered truths and gave birth to far-reaching ideas from an intake of humble facts. Reason equipped men and women to live freely, enabled them to make their own way, to think and act for themselves, even the lower orders of servants and shoemakers, peasants and pieceworkers. And when people began to think for themselves, an English friend of Jean-Jacques Rousseau cautioned ironically in 1792, "when they have carried their temerity of free-thinking perhaps so far as to suspect that nations may exist without monks or tyrants, it is already too late to burn libraries or philosophers."

IF ENLIGHTENMENT EMPOWERED THE HUMAN MIND FOR NEW WORLDS OF LIBERTY AND SELF-GOVERNMENT, WHY SHOULD IT NOT ENABLE A COMMUNITY TO GOVERN ITSELF, FREE OF MONKS AND TYRANTS? Enlightenment philosophers knew men *needed* government—that without it, in an anarchic "state of nature," it was every man for himself, making life, in Thomas Hobbes' vivid phrase, "solitary, poore, nasty, brutish and short." But the regimes of that age, whether absolute monarchies or parliamentary governments under aristocratic control, answered neither to their subjects' wants and needs nor to their dignity as human beings. A new doctrine of natural rights—to life, liberty and property, in Locke's influential formulation—established those values, which belonged to all people by birth, as the bedrock of individual freedom. How were they to be secured under conditions that kept most of the populace voiceless and in subjection?

It became a cornerstone of Enlightenment thought that governments were not, as Locke put it, born of "the *Ordinance of God* and *Divine Institution*" and descended from "*Adam's* Monarchical Power," but were the work of men in a time and place and as such could be changed by men. In the Declaration of Independence, Thomas Jefferson contended that inasmuch as government derived its "just powers from the consent of the governed," the people had the right to abolish it when it violated its compact with them, as when a ruler, in Locke's example, "sets up his own Arbitrary Will in place of the Laws." Such a tyrant was the true rebel, an aggressor in a war against his own people. His abuses of power led to "the *Dissolution of the Government*."

Governments, as Locke well knew, did not simply dissolve. Many powerful factors were behind the great revolutionary movements of the era: always the struggle for political power; typically, severe economic and social crises; and, too often, searing religious conflict. But in the upheavals that transformed Britain, America and France in these centuries, the ideas of the Enlightenment were at the center of the action, as both inspiration and end. With them, leaders and their activist followers justified rebellions, explained motives and fashioned visions for change based on the values they risked their lives and liberties to achieve. The American colonies in the years before 1776 were a hotbed of debates over representation, self-determination, natural rights and, above all, liberty, the most cherished value in the war for independence. In 1787, with the French government on the verge of fiscal collapse, King Louis XVI himself tried on the robes of Enlightenment philosophy. His controller general declared that the royal principle of "as the king wills, so wills the law" would be amended to "as the people's happiness wills, so wills the king." The king's people were not persuaded and two years later sent deputies to the Estates-General who were genuine men of enlightenment, authors of tracts that challenged royal policies, advocates of legal and economic reforms, members of learned academies and sometimes philosophes themselves. To their own surprise, they became revolutionaries, too, and, "with all the force of a conversion experience," in historian Timothy Tackett's words, began to think that "a new political order and a new system of social values could actually be realized."

This sweeping ambition could not have been conceived without the Enlightenment and the possibilities it created for transformation. The institutions American revolutionaries established in 1789 and the settlement forged by British statesmen a century earlier after the Glorious Revolution that enshrined the liberties of citizens were no less achievements of Enlightenment thought, the work of leaders who took seriously the intellectual currents of their time and were responding to the rising aspirations of their people.

Student of Locke and Hutcheson; put equality and the pursuit of happiness at the center of the American agenda; creator of the first U.S. political party, the Republicans—

Author of the Constitution and the Bill of Rights; friend and partner to Jefferson; most closely imagined America as it would become — pluralistic, factionalized, democratic and free —

And their accomplishments stood the test of time. Even the French Revolution, with stages that appeared to fulfill Enlightenment expectations and others that perverted them, remains at the core of French identity and a touchstone of its politics. Still, it was an Enlightenment imperative that, in the words of Jefferson, "laws and institutions" advance "hand in hand with progress of the human mind." As people became more enlightened and their "manners and opinions change with the change of circumstances," their political order must "keep pace with the times."

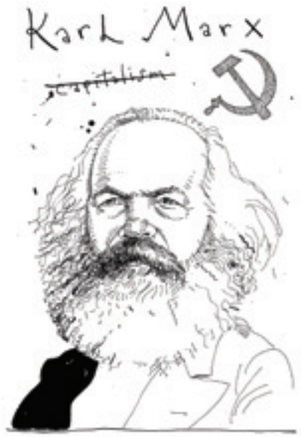
The greatest change of circumstances, which both confirmed and challenged the Enlightenment, was the Industrial Revolution that began to sweep the West in the 18th century. The power of enlightened science and technology, as well as the Enlightenment's celebration of social mobility through individual achievement and ambition, created what historian Joel Mokyr called the "enlightened economy," a new economic order that especially empowered the middle classes. They would dominate politics and society in the 19th century. Liberalism was their ideology, championing individualism and personal liberty and free enterprise.

Yet progress in the Industrial Revolution left behind another new class—impoverished workers laboring in often subhuman conditions in factories, fields and mines, while living with their starveling and sick families in overgrown cities and squalid factory towns. Philosophy came to speak for these working men, women and children only slowly, at first through Utopian thinkers and radical journalists; it was not until 1867, when Karl Marx published *Das Kapital*, a monument to the Enlightenment's critical method and empiricism, that Adam Smith's *The Wealth of Nations* was answered by an equally compelling study that centered on the exploitation of labor by rampant capitalism.

Meanwhile, barred in Britain, France and the United States from forming "combinations," workers searched for their own answers. They realized that among the inequalities confronting them was that of knowledge; ignorance was a tool of capitalist domination. In response, workers sought to enlighten themselves. They opened lending libraries and newsrooms and met together in reading groups. They devoured working-class journals as well as Voltaire's essays and Thomas Paine's *Age of Reason*. They absorbed the ideas of contemporary thinker-activists like Louis Blanc, a French apostle of organized labor, and Englishman William Cobbett with his plainspoken depiction of the "two classes of men" the industrial economy had created, "*masters*, and *abject dependants*."

At stake for laborers was the full dignity of human beings promised by Enlightenment precepts. They wanted to be treated as men and women capable of reason and of freedom, not as wage slaves or beasts of burden; they wanted to join together in order to fight for their common interests and to have a voice in choosing those who governed them.

Enlightenment was their pathway, the tenacious faith that self-improvement would lead ultimately, through enlightened activism, to improvement in their conditions. And that persistent drive for betterment gradually spread its transforming power until few corners of the earth remained untouched. The 19th-century wars of liberation against Spanish rule that spread across Latin America were led by enlightened generals, including Simón Bolívar, who followed Locke and Montesquieu and others but, equally, embraced the Enlightenment injunction to think for oneself. In the 20th century, anticolonial campaigns in Asia and Africa drew on Enlightenment ideas imported by the Westerners that native peoples now sought to evict. Proclaiming Vietnam's separation from French rule in 1945, Ho Chi Minh's Declaration of Independence opened with Jefferson's "immortal statement" on human equality and inalienable rights. In South Africa, the anti-apartheid movement appealed to the principles of majority rule and equal rights while its leaders, notably Nelson Mandela, spoke eloquently of a "rainbow nation" of toleration and respect for white minority rights.



Philosopher for the new working classes; condemned capitalism for its exploitation of workers; foresaw revolution that would lead to a Utopia of complete freedom and complete equality—

THE LAST FOUR CENTURIES HAVE DEMONSTRATED THAT ONCE THE FLAME OF ENLIGHTENMENT HAS BEEN LIT, HOWEVER MUCH IT MIGHT BE REPRESSED OR DISTORTED, IT CANNOT BE EXTINGUISHED. Enlightenment remains the most powerful tool for challenging authority and liberating the human mind, an inspiration to leaders and followers worldwide, a method for effective change and a framework of values by which that change can be measured. For these same reasons, the Enlightenment remains a target for authorities of all colorations, who regard ignorance—and in modern propaganda terms, minds force-fed with falsehoods—as the bulwarks of their power, apart from brutal force. But in an age of quicksilver networks of mutual enlightenment that continually widen through newer and newer social media, ignorance is a wasting resource.

Even so, as demonstrated by the overthrow of despots in Tunisia, Egypt, Yemen and Libya in the remarkable Arab Spring launched late in 2010, revolution may put people on the path to freedom and self-government, but many urgent questions about means and ends remain. English, American and French revolutionaries faced them centuries ago, but they are no less vital and controversial today, not only in nations struggling to invent a new civil society but in regimes long-established on enlightened principles. The latter, too, face, as they ought to, constant critical examination of their dedication to those principles. What should a people expect from government? Who should lead and how are leaders to be chosen? How should leadership be made accountable, how should its powers be limited, and how can the rights of all citizens be protected? How can people be readied to play an enlightened role in exercising their freedom and governing themselves? How far should tolerance extend for those of differing religious or political views or ethnicities or classes? In what ways should government promote the great Enlightenment values of freedom and equality for all of its people? Are freedom and equality complementary or clashing values?

So long as the potential for human betterment—the philosophers' "perfectibility of man"—persists, Enlightenment will be a living, vital work in progress, a continuing condition of possibility. Its transformative power has always been in the crucial binding of means and ends. It has never been limited to pondering purely abstract ideas nor has it been a guide for the merely pragmatic. To consider a principled outcome has been to consider the method to achieve it. For men and women, Enlightenment is both the destination and the road. It means that people think for themselves and act in their own interests, with reason as their tool and enlightened values to live by and strive for. They become interpreters of their world and shapers of it. "Know then thyself," Alexander Pope urged when declaring the proper study of mankind. In the age of the Enlightenment, to seek self-knowledge is to discover humanity.

James MacGregor Burns '39, a political scientist, historian and biographer, is the Pulitzer Prize–winning author of more than two dozen books, including Roosevelt: The Lion and the Fox *(1956) and* Leadership *(1978). He is the college's Woodrow Wilson Professor of Government, emeritus.*

Philosopher for the new middle classes; celebrated individual freedom and striving — yet despised capitalism's materialism and inequalities, thereby winning Marx's grudging praise —

MINTED

Internet entrepreneur Mariam Naficy ’91 doesn’t consider herself to be a risk taker. The trajectory of her incredible career says otherwise. BY BRITTANY SHOOT

Elisabeth Fall

Mariam Naficy '91 was weeks away from pulling the plug on her Internet startup company, Minted.

The business, launched in April 2008 to sell paper goods from major designers, had made just one sale in its first month.

WITH $200,000 IN SEED MONEY, NAFICY AND HER PARTNER RAISED $26 MILLION TO LAUNCH EVE.COM IN 1998. THEY DID $10 MILLION IN SALES THEIR FIRST YEAR AND, IN 2000, SOLD THE COMPANY TO IDEALAB FOR $100 MILLION.

Poring over the analytics, however, she discovered an unexpected sign of life. Minted had hosted an online competition for independent artists to create a "save-the-date" card. More than 60 designs were submitted, and the company's initial orders were coming from the 22 winning designs.

Naficy and her team quickly changed gears, turning Minted into a community-driven marketplace based on design competitions—a model called crowdsourcing. Today, the company does a "substantial eight figures" in sales, Naficy says, with indie artists called "Minties" earning more than $1.5 million in prizes and commissions.

Lightning rarely strikes twice, and in such a spectacular way, in the Internet world. But Naficy—who in 2000 sold her first company, the online cosmetics giant Eve.com, for more than $100 million—has proven herself to be a nimble businesswoman, adept at spotting trends and opportunities.

On a sunny fall day in October, Naficy sits in the company's San Francisco headquarters—a converted warehouse space with floor-to-ceiling windows, chic furnishings and framed designs hanging on the walls. After a meeting with staff and a panel of Minties, she says something that at first seems counterintuitive: "I don't see myself as a huge risk taker."

Describing her business strategy, she adds, "I see myself as taking one risk early and then doing everything I can do to minimize and manage the risk in the situation from then on."

IN SILICON VALLEY, WOMEN LAUNCH ABOUT 3 PERCENT OF TECH STARTUPS.

And fewer than 7 percent of startups have female CEOs. But Naficy says she became an Internet entrepreneur "because I'd have much more opportunity to make my own way. It doesn't matter who you are—if you're a woman, if you're a minority. If [consumers] like your product, it's going to sell."

So far, she's been right. In 2010 *Fortune* magazine named her one of the Top 10 Most Powerful Women Entrepreneurs. Minted has been featured on *The Today Show* and in *Martha Stewart Living* and *Real Simple* magazines. Naficy is on the board of Polyvore, an immensely popular community-powered fashion website. And in September she was presented with a Williams Bicentennial Medal for distinguished achievement.

The eldest daughter of an Iranian father and a Chinese mother who met as graduate students at Georgetown University, Naficy grew up traveling between the U.S., the Middle East and Northern Africa, attending English and American schools. Her father was a development economist. "So we were always in developing countries that were unstable," she says. "War, revolution, things like that would cut our time short."

The family expected to settle permanently in Iran. But during the revolution of 1979, when she was 9 years old, they were forced to flee like many others. "My dad took me out in the street, and I took pictures the night of the revolution, the night the Shah left," Naficy says. "People thought it was jovial, a lot of fun. They were expecting it to be a temporary thing."

The family ultimately moved to the U.S., and Naficy found her way to Williams, where she majored in political economics. During her junior year, she learned that recruiters from investment banks were visiting campus to conduct interviews. It was the first time she'd considered business as a career option, and she came out of the interviews with several job offers.

She accepted a position at Goldman Sachs in New York, assisting small companies seeking private investors. The fast-paced environment opened her eyes to the inner workings of a massive, multinational firm.

At the time she was dating Michael Mader '90, whom she met at Williams and later married. When Mader was transferred to San Francisco (he is now the VP of marketing and analytics for Gap Inc. Direct, the clothing retailer's e-commerce division), Naficy went with him. "I ended up smack in the middle of the Bay Area right before the Internet boom," she says.

She went to work as head of marketing for Maurice Werdegar, a prominent Silicon Valley investor and serial entrepreneur. "I sat in his office all day long and learned to run a business," she says. "It was one of the best educational opportunities I was ever going to have."

She also knew she needed a career change. "I thought, if I go back into consulting or banking, I don't think I'll get anywhere near the responsibility I deserve," she says. "I could do better working for myself."

She enrolled in Stanford Business School to formally learn the skills needed to build her own venture. To help pay for school, she published a handbook for undergraduates in 1997, *The Fast Track: The Insider's Guide to Winning Jobs in Management Consulting, Investment Banking and Securities Trading*, which sold 50,000 copies.

Her idea for a startup: to sell cosmetics online. Naficy says she spent a lot of her high school years reading fashion magazines and shopping in malls. "I wore a lot of makeup," she says with a laugh. The experience gave her a keen eye for spotting trends; "Consumer psychology was what I was really doing," she says. "I just didn't know it."

With a former roommate from New York who was finishing an MBA at Harvard, Naficy developed the plan for Eve.com. Initially, investors were bewildered. The idea of buying any product online—especially cosmetics, where brick-and-mortar stores dominated the market—seemed ludicrous.

But the risk paid off. With $200,000 in seed money, she and her partner raised $26 million and launched the company in 1998. By the end of Eve.com's first year it had done $10 million in sales. *Fortune* named it the sixth-best e-commerce site on the web. And brands like Calvin Klein and Elizabeth Arden signed on to distribute their cosmetics and fragrances through the website, which received nearly double the traffic of its closest competitor, Sephora.com.

In 2000, with the Internet bubble about to burst, Naficy, then 29, and her partner sold the company for $100 million to Idealab, which later sold it to Sephora. Today, online cosmetic shops generate some $3.8 billion in sales annually.

AFTER THE SALE OF EVE.COM, NAFICY AND MADER TOOK SOME TIME OFF TO TRAVEL.

Naficy returned home craving a new challenge and wanting to hone her managerial skills. "I needed to figure out how big companies handle problems, how they run processes, how to manage other people," she says. "Eve.com went from zero to 120 people in six months. I needed to understand human resource policies."

So she joined The Body Shop as VP and general manager of e-commerce, selling products for the body, face, hair and home. When the startup bug bit again, the idea for Minted was born.

When Minted launched in 2008, consumers were spending billions of dollars buying stationery online. Yet no single company dominated the market. In a recent interview for the "Fail Week" series on the website TechCrunch.com, Naficy said, "Everyone, including a prominent Stanford Business School professor, was telling me that selling paper online was a bad idea."

"Chalkboard Stats" invitation by Someone Like You (Leslie Hamer), courtesy of Minted

By then the mother of a young daughter (she now has two children), Naficy says she was "the prototypical Minted customer: The busy mom who doesn't want to give up on style—who wants to have beautiful holiday cards, throw a beautiful party or have beautiful art on the walls."

She had a soft spot for indie artists who otherwise might not get their designs to market. And once the company was reoriented to focus on crowdsourced design, a business model pioneered by the successful t-shirt company Threadless, Minted took off.

Through its competitions—114 to date—Minted has built a community out of thousands of artists from 43 countries who submit designs and offer feedback to each other. Some are formally trained, but many are self-taught, like Lauren Chism of Dallas, an accountant with a creative streak who learned about Minted on a blog. Chism began submitting pieces in 2009 and, in 2011, had enough design work to leave her job and launch a full-time invitation studio. Today, about half of her workload and commissions come from Minted sales.

Brandy Brown, a stay-at-home mom from Seattle with no formal design training, has had her birth announcements featured in *Pregnancy* magazine. She calls Minted "the Facebook of design. I feel inspired, influenced and nurtured by the community."

In working with the Minties and her 100-plus employees, Naficy says she often returns to a lesson she learned at Williams. "You have to be very clear about what you want in your life," she says. "Set your own expectations, and you can lead yourself down a path of satisfaction."

LAUNCHED IN 2008, MINTED NOW DOES A "SUBSTANTIAL EIGHT FIGURES" IN SALES ANNUALLY, NAFICY SAYS, WITH INDEPENDENT ARTISTS CALLED "MINTIES" EARNING MORE THAN $1.5 MILLION IN PRIZES AND COMMISSIONS.

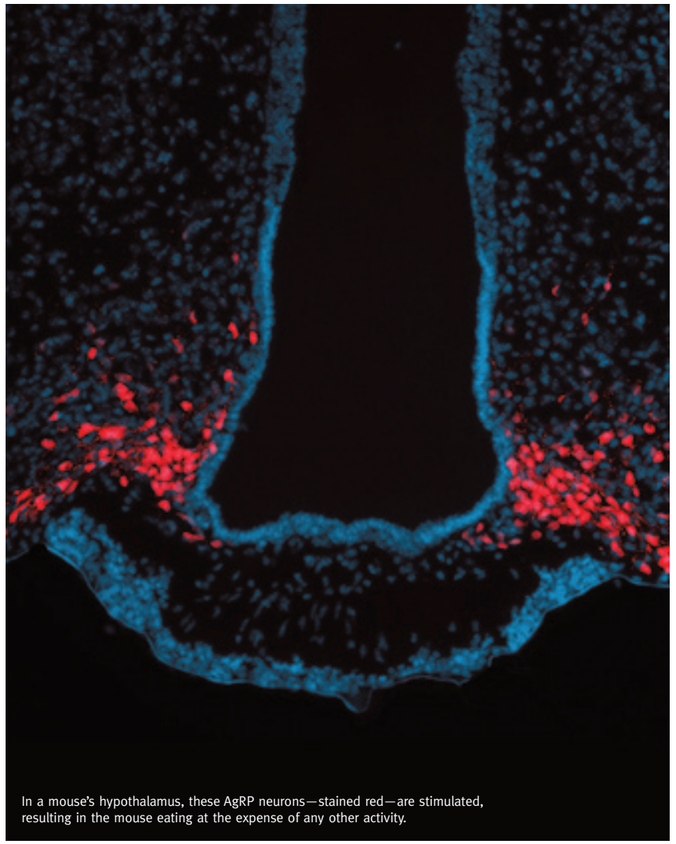
Brittany Shoot is a San Francisco-based journalist writing for magazines including TIME, San Francisco *and* Mental Floss, *where she's a contributing writer and columnist.*

▶ Watch the "Fail Week" interview with Mariam Naficy '91 at http://tcrn.ch/16lGizI.

A New Approach to Neuroscience

A mouse is hungry, so it eats. If it's thirsty, it drinks. If it's tired, it sleeps. And while these behaviors appear to be carried out with very little thought on the mouse's part, a complex process is taking place in its brain, telling it what to do. Assistant professor of biology Matt Carter is working to better understand that process.

A neurobiologist, Carter's latest research, published in the October issue of *Nature*, shows that specific regions of the brain control motivational behaviors in mice related to food intake. For example, Carter identified a brain region that suppresses appetite. When these specific neurons are stimulated, mice stop eating even if they haven't eaten in hours or days. When the neurons are inhibited, mice will eat more than usual.



In a mouse's hypothalamus, these AgRP neurons—stained red—are stimulated, resulting in the mouse eating at the expense of any other activity.

Carter carried out the research using a cutting-edge technique, new to Williams, called optogenetics, developed by scientists at Stanford University a little less than a decade ago. At the time, Carter was working in a lab just down the hall from the researchers, completing his Ph.D., and he was among the first to use optogenetics with living creatures.

The technique involves altering a mouse's DNA to allow specific neurons to become light sensitive and then implanting optical fibers through which light can be flashed—blue to stimulate the neurons, yellow to inhibit them. The effects are temporary. "It's kind of like operating a remote-controlled car," Carter says. "At the touch of a button we can turn neurons on or off and observe how a freely moving mouse behaves."

Unlike any tool used previously in neuroscience, optogenetics is both spatially and temporally precise, targeting the exact neurons involved in a behavior for the exact amount of time necessary to see the effects. "With the older technique—zapping a neuron with electricity—you ended up zapping all the neurons in that region," Carter says. "Or you injected a drug into the brain to inhibit or stimulate neurons, but the effects lasted for minutes or even hours at a time. With optogenetics you can stimulate or inhibit neurons at millisecond resolution."

Carter says optogenetics has the potential to be used as a therapy in the future. Making neurons in the brain respond to light could have implications for treating the blind. The ability to stimulate or inhibit specific neurons also could help relieve symptoms of movement disorders such as Parkinson's disease or prevent seizures in patients with epilepsy. Optogenetics might also be used to shed light on how, exactly, drugs work on the brain or to develop new treatments for various neurological disorders.

In the meantime, he and several Williams students are digging deeper into brain functions related to motivational behaviors. One thesis student, Manasi Iyer '14, is using optogenetics to investigate which neurons in the brain might promote wakefulness and inhibit sleep.

Another thesis student, Allison Graebner '14, is delving into thirst, a relatively unexplored behavior. It's one of the first motivational behaviors humans lose as they age, Carter says, and he wants to understand why. "The body always needs water," he points out, "but for some reason as we get older, our motivation to drink water declines. Why? And how does the brain motivate us to consume water in the first place?"

—*Julia Munemo*

Studying Study Habits

Nate Kornell, assistant professor of psychology, has received a $600,000 grant from the James S. McDonnell Foundation to conduct research on students' study habits.

With the grant, Kornell, along with a postdoctoral fellow and an associate researcher, will be conducting dozens of online and laboratory studies to examine the kinds of decisions students make while studying—including how best to allot their time, how much time to spend and what methods best enhance memory retrieval.

The title of the project—"Improving Self-Regulated Learning"—is also its long-term goal: to help students understand and develop more effective studying strategies. "Only a small fraction of students study based on evidence-based principles," Kornell says.

The four-year project builds on Kornell's and others' past research. "I've found that studying all at once is not as effective as spacing study sessions out over time," he says. "I've also found that taking a test is a very effective way to learn, even if you can't think of the correct answers on the test. Findings like these can be counterintuitive, so there's often a mismatch between what students choose to do and what they should do."

Kornell, who received a B.A. from Reed College in 1996 and a Ph.D. from Columbia University in 2005, has authored dozens of publications about learning and memory as they relate to education, the most recent one being an article in the 2013 *Annual Review of Psychology* titled "Self-regulated Learning: Beliefs, Techniques and Illusions." He also maintains a blog on *Psychology Today's* website. Titled "Everyone Is Stupid Except You: The Truth About Learning and Memory," the blog follows current psychological studies and can be read at http://bit.ly/1fxSZQ8.

The James S. McDonnell Foundation, through its 21st Century Science Initiative, funds projects that seek to improve teaching and learning through the application of cognitive principles.

Kris Qua

Scholar's Rock

A recent gift to the college of a Zhan Wang sculpture will bring the ancient Chinese tradition of "scholar's rocks" to the 21st century—and to Williams' new library.

Confucian scholars began as early as the 8th century to place the ugliest, strangest-looking rocks they could find in their gardens to gaze upon in contemplation, says Williams professor of art Scarlett Jang. "This love of the strange, the bizarre, the extraordinary and the ugly came from the fact that these qualities denote individuality and originality," she says.

Wang's four-foot sculpture *Artificial Rock No. 77*, which was commissioned by Williams parent Susan Adler, transforms the notion of "rock" by hammering stainless steel onto the surface of the stone and making it shine as bright as chrome. By imitating a natural rock and yet "creating a glaringly artificial construction," Jang says, the artist "confirms the power of zaohua," which is the most original creation of the metaphysical principle underlying the physical world, or nature. Zaohua is a quality symbolized by many ancient scholar's rocks, Jang adds.

When the new Sawyer Library opens next fall, *Artificial Rock No. 77* will grace the historic, two-story Stetson reading room, to inspire scholars for years to come.

Zhan Wang (Chinese, b. 1962), *Artificial Rock No. 77*, 2005; fabricated 2011, completed 2012, stainless steel with mahogany wood base. Gift of Susan Adler in honor of the Williams College Faculty of Art, in memory of Herbert S. Adler P'99 (M.2012.8).

New Science, Fiction

Andrea Barrett

Barry Goldstein

The characters in the five stories that make up Andrea Barrett's latest book, *Archangel*, live at the junction of history and science in the early 20th century. Minor players in one story become major players in another. All are members of the scientific community trying to make sense of what in hindsight we know will be profound change but in the moment is less definitive.

The stories move backward and forward in time, ultimately spanning the period from 1873 to 1939 and covering revolutionary ideas including Darwin's evolution and Einstein's relativity as well as nascent efforts toward the discovery of DNA and early attempts at flight. As John Freeman writes in his review of the book for the *Boston Globe*, "*Archangel* scrambles the notion of progress and reveals, in a minor way, its hidden costs: mentors who are betrayed, ideas that are scrapped wholesale, with their useful parts."

It's all familiar territory for Barrett, a senior lecturer in English at Williams—she teaches introductory and advanced writing workshops—who won the National Book Award in 1996 for *Ship Fever & Other Stories*, a collection of novella and short stories weaving together historical and fictional characters from the world of science. A biology major at Union College who briefly studied zoology, Barrett was an avid reader and began writing fiction in her 30s. She is noted as much as for her scientific and historical accuracy as she is for her character-driven approach and rich, nuanced detail, as evidenced in this excerpt from "The Island," about a young science teacher whose acceptance of creationism is shattered when she is exposed to evolutionary thought.

EXCERPT

Daphne, whose lower back now touched Henrietta's—they were leaning over opposite sides, skirts together, heads and arms far apart—said something Henrietta couldn't hear. The professor's wife told Edward to lift his oars once they rounded the rocky point. The bowls clicked, the edges flashed, and the drops falling from Edward's oars sparkled like broken glass.

"Look," said Daphne, pointing down.

Henrietta swallowed twice and leaned farther over the side. The water had thickened, clotted, raised itself into disconcerting lumps. Suddenly they were floating not on water but on a shoal of jellyfish so thick that the ones nearest the surface were being pushed partially out of the water by those below, and so closely packed that when Edward lowered one oar to turn the boat, he had to force a path between the creatures. All the boats, Henrietta saw, were similarly surrounded; the shoal formed a rough circle 50 feet wide, quivering like a single enormous medusa.

"Pull close together!" the professor shouted from the dory ahead of them. "Now halt! Everyone!" He'd risen to his feet and was standing, his arms held out for balance, looking as though at any moment he might pitch into the sea but too delighted to care. He called out instructions, which his wife repeated more quietly as they stabbed their nets into the shoal. Henrietta worked with Daphne and Edward, trying in the excitement to sort the specimens properly. One bucket for the larger species; the other bucket for the *Pleurobrachia* and the other ctenophores; glass bowls for the most delicate creatures, which had to be kept separate.

As Daphne and Edward were using the nets, Henrietta slid an empty bowl beneath a clear saucer pulsing like a lung: an *Aurelia*, thick and heavy at the center, thin and slippery at the edges, over-hanging the bowl all around. The creature plopped disturbingly as she decanted it into a bucket.

—*From* Archangel *(W.W. Norton & Co, 2013), by Andrea Barrett*

Other books

Seeking the Beloved Community: A Feminist Race Reader. By Joy James, Williams' Francis Christopher Oakley Third Century Professor of Humanities. SUNY Press, 2013. Two decades' worth of essays by James address the tensions confronted by writers, scholars, activists, politicians and political prisoners fighting racism and sexism.

Sacred Groves and Local Gods: Religion and Environmentalism in South India. By Eliza F. Kent '89. Oxford University Press, 2013. An analysis of the religious and social contexts of sacred groves and the fascination they hold for environmentalists as models of resource management.

Ten Thousand Stories: An Ever-Changing Tale of Tragic Happenings. By Matthew Swanson '97. Illustrated by Robbi Behr '97. Chronicle Books, 2013. Each page of the book is divided into four horizontal panels with illustrations and text that readers can mix and match to make endless variations out of 10 stories.

Rewire: Digital Cosmopolitans in the Age of Connection. By Ethan Zuckerman '93. W.W. Norton & Co., 2013. An exploration of why the technological ability to communicate with someone doesn't inevitably lead to increased human connection.

Visit ephsbookshelf.williams.edu to see more works by members of the Williams community and to learn how to submit new publications.

The Art of Astrophysics

Muzhou Lu '13 dedicated three summers and his senior thesis to tracking total solar eclipses in an effort to study the sun's corona. His work was recognized in July at the American Astronomical Society meeting in Bozeman, Mont., where his presentation "Observations and Modeling of Solar Coronal Structures Using High-Resolution Eclipse Images and Space-based Telescopes with Wide Field-of-View" won the Solar Physics Division poster competition. Lu's presentation was one of 24 entries—only two of them from undergraduate students.

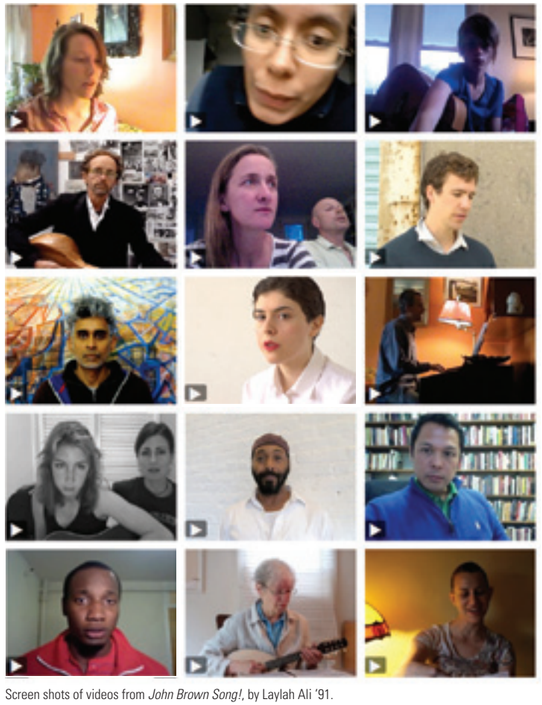
Solar physicists have known for more than a century that the sun's surface temperature is between 5,000 and 6,000 degrees Kelvin. But they don't have a clear understanding of why the temperature of the sun's atmosphere, known as the corona, is millions of degrees hotter. Much of their research on the corona comes from studying high-resolution photographs taken during total solar eclipses, when it's most visible.

For his poster presentation, Lu examined the limitations of traditional models and observation methods. He also demonstrated, among other things, the potential for studying the sun's corona by comparing space-based images of solar eclipses with ground-based ones in new ways.

His work is based on three trips he made to observe solar eclipses—including to Easter Island and Australia—during his time at Williams. Lu also studied at the Harvard-Smithsonian Center for Astrophysics and at the Royal Observatory of Belgium. The work informed his senior thesis, which aimed to capture what the corona looks like in visible and extreme ultraviolet light.

Lu's co-authors for the prize-winning poster included Jay Pasachoff, who is the college's Field Memorial Professor of Astronomy and was Lu's senior thesis advisor, and Dan Seaton '01, now the deputy director of a European Space Agency solar spacecraft project.

Lu spent last summer conducting planetarium shows at Williams and working with Pasachoff on a journal article based on his thesis findings. He currently is a teaching fellow at Barrie School, an independent day school in Silver Spring, Md.



Screen shots of videos from *John Brown Song!*, by Laylah Ali '91.

John Brown Song!

For years art professor Laylah Ali '91 has been captivated by the history of John Brown, the white abolitionist who took up arms to end slavery and was hanged in 1859 for crimes including treason and inciting slaves to rebel. But it wasn't until the Dia Art Foundation commissioned Ali to do a web-based project that she saw a way to create something about Brown and his legacy.

Brown was eulogized in the folk song "John Brown's Body" (a tune that Julia Ward Howe adopted for her song, "The Battle Hymn of the Republic"). Ali—a painter who has had solo exhibitions at the Museum of Modern Art in New York, the Museum of Contemporary Art in Chicago, MASS MoCA, and others—imagined a video clip of a single person singing the song as an introduction to her web-based project for Dia, which seeks out artists who don't already use the web as a medium for commissions such as this one.

But when the initial singer was no longer available, Ali decided to extend the invitation to a wider group. She asked relatives, friends, former students, colleagues and even acquaintances to videotape themselves and send her the results. "The invitation to sing was a question about the song and a question about our relation to that time, to slavery, to abolition and our distance from it," Ali says. "Abolition, formerly a charged and dangerous political stance, is such an antique word now. I wondered if I could find meaning in this strange old song through asking people who might know nothing about John Brown to sing it."

The final project, which can be viewed at http://bit.ly/1bbgCZd, features 19 video clips of people singing "John Brown's Body" and an endnotes section of material related to the song. Says Ali: "I see this project more as a series of questions rather than a statement."

—*Julia Munemo*

"For a century musicologists believed all of the exotic music in *Butterfly* came from Japan. But no one could find the sources for two of the most important tunes."

W. Anthony Sheppard, professor of music

"Harmoniphone" Cylinder Musical Box (at left) and Tune Program Card (above), made in 1877 by C. Paillard et Cie., Ste. Croix, Switzerland. Photos courtesy of the Murtogh D. Guinness collection of mechanical musical instruments and automata, Morris Museum, Morristown, N.J.

Behind the Butterfly

A chance encounter with a nearly 140-year-old Swiss music box has led professor of music W. Anthony Sheppard to a major discovery about two of the Italian composer Giacomo Puccini's most well-known operas.

While visiting the Morris Museum in New Jersey with his family in early 2012, Sheppard was drawn to a display of music boxes. One in particular had a tune card with songs listed in Roman letters and Chinese characters. "I've taught Puccini's operas for 17 years," Sheppard says, "and I've always told students the story about how he was inspired by a Chinese music box for his last opera, *Turandot*. I now have to change the story."

Listening to the music box, a harmoniphone with six Chinese folk tunes pinned to its cylinder, Sheppard had only the vaguest thought that there might be a connection to Puccini. He instantly recognized one of the melodies from *Turandot*, on its own "exciting enough," he says. The opera, set in China, was written in the 1920s, but Puccini died before its completion.

Listening further, Sheppard was surprised to recognize two melodies from Puccini's most famous opera, *Madama Butterfly*, which premiered in 1904 and was set in Japan.

Scholars have long held that Puccini was devoted to writing music that authentically represented the regions in which his operas were set. And so, Sheppard says, "For a century musicologists believed all of the exotic music in *Butterfly* came from Japan. But no one could find the sources for two of the most important tunes"—the very tunes on the music box in the museum.

Sheppard set aside a book project he was working on and spent 18 months researching the music box and its links to *Turandot* and *Madama Butterfly*. Using the tune card, which he says was his "Rosetta Stone," he tracked down the original Chinese folk tunes and lyrics. The information confirmed his suspicion that Puccini had chosen these two songs specifically to represent his character Butterfly's eroticism and her memories of her father.

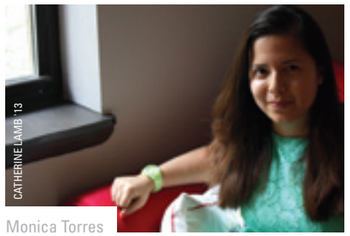
Meanwhile, Sheppard determined from other markings on the tune card that the music box was crafted in Switzerland and sold in an upscale store in Shanghai. Following the Boxer Rebellion, it likely was brought to Italy by Baron Edoardo Fassini Camossi. Sheppard suspects that Puccini visited the baron's brother while writing *Butterfly*, and the composer's letters from that time indicate that he was struggling to find enough music from Japan for the opera.

The likelihood that the music box Puccini had listened to in the Fassini Camossi home was the exact box in the Morris Museum became a near certainty when Sheppard made another discovery. He loosened two screws that held the lid over the music box's cylinder and bellows. On the inside were a drawing of a young woman and, Sheppard says, "writing that looked like someone's idea of fake Asian characters." The handwriting and sketches appeared to match those Sheppard found researching Puccini's manuscripts for *Madama Butterfly* this past summer. And the drawing of the woman was Puccini's likely vision for Butterfly.

Since then Sheppard has been lecturing about his findings around the country, and his research was featured on PBS, in *The New York Times* and in a recent book on American museums, titled *Hidden Treasures: What Museums Have But Can't or Won't Show You*. "What I find particularly amazing are the connections between the two operas," Sheppard says, referring to *Turandot* and *Madama Butterfly*. "Connections no one had noticed before, which this one music box has enabled me to hear."

—Julia Munemo

▶ To learn more about Sheppard's discovery, and to see and hear the music box, visit http://bit.ly/SheppardBox.



Monica Torres

"I carry my father in my last name and my mother in my middle name; the first name is mine to accent, at my privilege."

—Monica Torres '13

Never Just—

By Monica Torres '13

When I sign my name, it's Monica, not Mónica. When I order pupusas at my favorite restaurant, the waiter will give my accent an approving nod, as if to say, "You're one of us." But it will only take a harder question for me to reveal the lie. I speak Spanish at a remedial seventh-grade level. I can only write this essay in English.

My first-grade teacher saw my potential with English and encouraged my family to continue my lessons at home. To this day, my father speaks exclusively to me in English, even though he cannot fully express himself in it. My mother, frustrated by my rejection of my first language, questions me in Spanish. I answer her in English, unwilling to communicate in the staccato rhythms of a song learned halfheartedly.

The echoes of colonization linger in my voice. The weapons of the death squads that pushed my mother out of El Salvador were U.S.-funded. When Nixon promised "We're going to smash him!" it was said in his native tongue, and when the Chilean president he smashed used his last words to promise "¡Viva Chile!" it was said in his. And when my family told me the story of my grandfather's arrest by the dictatorship that followed, my grandfather stayed silent. Meeting his eyes, I cried, understanding that there were no words big enough for his loss.

English is a language of conquest. I benefit from its richness, but I'm not exempt from its limitations.

In order to graduate from Williams, students must take one course that "actively promotes a self-conscious and critical engagement with diversity." This is called the Exploring Diversity Initiative. Columbus called it exploration, too. In theory, the goals of exploring diversity should produce my favorite kind of course, but the conversation shifts depending on who is in the room. Conflicts arise when students try to map the trajectory of race from Point A to Point B without studying the legend—and without realizing that their landmarks may not match mine.

I have been the only person of color in my creative writing courses. I have been the only person writing about persons of color in my creative writing courses. I was never just a writer, but I never wanted to be just anything. The only grammar lesson I enjoyed promised me that in good writing, you never qualify someone as just—.

The first attempts in a creative writing course are often thinly veiled versions of ourselves, but when a peer offered me the critique, "Your white character needs to be more sympathetic," I was stung by its implication. Why does any character need to be sympathetic at all? I wrote myself into the white stepmother as much as I did the cheating Latino father, the disillusioned Latina mother, the Latina child caught in the middle of it all. But out of all the characters in that story, it was the white woman that my reader was most concerned with saving.

For the dominant majority, I can pass for white: I speak their kind of English, my skin is their shade of white, I wear their kinds of clothes, and I go to their kinds of schools. The older I get, the more aware I become of the contours of exclusion, and its shape does not fit the easy metaphor of a barrier. There are more than just two sides, and participating in any side doesn't mean you're a member of it. Hegemony requires consent, and when it opened its door to me, I held the door open for those who followed. I told my younger sister she needed to do better in English, not Spanish, if she wanted the good kind of college to notice her. When my close white friend told me those kinds of girls were "so ghetto," I did not correct her.

My family and I have fallen prey to the intoxicating allure of the American Dream, the vague, unsatisfying answer of America as a "better life." To help me claim this "better life," my mother gave me a name that could be accepted in both English and Spanish, unaccented and accented. How many ways can you say a name? This was the acting exercise I failed. I thought that if I stretched the syllable hard enough, the word would break even, and it would be enough to pay the toll—Miss Mahnn-i-cuh for my teachers, Monica for my classmates, Mónica for my relatives and Móni for my immediate family. How is the name meant to sound? It depends on who's in the room. I carry my father in my last name and my mother in my middle name; the first name is mine to accent, at my privilege. For their daughters, my parents stretched their wallets and then their marriage, and one did not break even. My sister and I are the remainder of this fraction, and I am indebted to my parents, who gave up their dreams so I could major in my own.

After my father and I fought about his money and my future, he sent me a long email explaining himself through Google translator. I'm the daughter, he told me, who never calls him enough and who argues in heavy English consonants when I want to confuse him. He is the father who bolded "would do anything for you" and who "loved, loves and is always loving" me. His English was not grammatically correct, but it was more emotionally honest than my feelings shielded in sarcasm. I pull up his email when I need a reminder of my complicated, contradictory love for a hybridized language that is ours alone:

I am extremely happy for Google Translator and spell check. I typed very slowly so don't expect me to email you every time. I wish I could speak English better because I know your English is good but unfortunately I don't write Spanish well either.

Love you,

Papi

Monica Torres '13 is studying digital innovation at New York University's Arthur L. Carter Journalism Institute. At Williams she majored in English and American studies with a concentration in Latina/o studies. The complete version of this essay, written for *The Feminist Wire*, won a Dunbar Student Life Prize from Williams last spring.

John Walker (British, b. 1939), *For 'In Parenthesis', IV*, 1997, monotype, museum purchase, Mather Bequest Fund, M.2003.2.1.B.

Father and Son

John Walker is a painter and printmaker born in England in 1939. His father and 10 family members fought in World War I, and Walker's father was the only one to survive the ordeal. Growing up, Walker listened to stories of his father's experiences that later shaped his own identity and, a decade after his father's death, his art work.

Walker's triptych *For 'In Parenthesis', IV,* part of the Williams College Museum of Art's collection, conflates the stories he heard in his youth with David Jones' epic 1937 poem, "In Parenthesis," about World War I. Jones' poem, in turn, references the bloody Battle of Catraeth fought around 600 A.D. as well as Wilfred Owen's World War I poem "Anthem for Doomed Youth."

In Walker's work, looming crosses, reminiscent of the acres of cemeteries left after the war in France and Belgium, mingle with poetry on color fields of brown and red. He cites the passage from Jones' poem:

Men went to Catraeth as day dawned: Their fears
disturbed their peace.
Men went to Catraeth: Free of speech was their host
…death's sure meeting place, the goal
of their marching.

Walker's work blends figural and abstract tradition. The images evoke war and death but also represent a layered view of the artist's mind that connects to his childhood, his family and his English identity.