By Amy Benson Brown

Recent efforts to spur undergraduate research in the College of Arts and Sciences are launching students on some remarkable journeys. When Elizabeth Sholtys, for example, came to Emory last year to major in Anthropology and Sociology, she had no idea her first summer break would be spent in Bombay’s railway stations, investigating the health risks of orphans who live there.

“Not many schools have research grants freshman can apply for,” Sholtys recognizes. The Research Partner Program which funded Sholtys’s research in India is a new component of Scholarly Inquiry and Research at Emory, or SIRE, the program that began in 2004 to provide humanities students with the chance to conduct research, as students in the sciences have done for over a decade through other initiatives. Modeled on a University of Michigan program, the Research Partner Program is one of a handful of efforts across the country to offer opportunities early in the undergraduate years for students to tackle serious research, according to Joanne Brzinski, associate dean for undergraduate education. Roughly thirty students participated in SIRE this year, winning awards ranging from $200 to $2,500, with $1,500 as the average award.

“SIRE has given me a way to integrate what I’m passionate about in social justice with what I’m passionate about in academics,” says Sholtys. And the integration of some disparate aspects of academic work seems to be the genius of SIRE and other programs supporting College students’ forays into research.

“Research” continued on page 2

Wen Cai presents her work during a Research Symposium at Candler Library.

Photo by Annemarie Poyo Furlong
Along with SIRE, SURE (Summer Undergraduate Research Program at Emory), the Kenneth Cole Fellowship Program, and some departmental research grants are helping undergraduates integrate theories taught in the classroom with practices beyond the gates of the university. Forty-five students have participated in the Kenneth Cole Fellowship in Community Building and Social Change, now in its third year.

Program director Michael Rich says an assessment of work to date found that “project results are leading to tangible outcomes that enable the community partners to advance their work.” Fellows’ work toward affordable housing, education, and community organizing in Northwest Atlanta will soon be augmented by a three-year grant from the U.S. Department of Housing and Urban Development, Rich says, that will allow the program to bring in additional undergraduates, graduate students, and faculty.

By emphasizing the continuities between the undergraduate experience and the larger work of the university as it is carried out by faculty and graduate students, these programs also build windows in the walls among different kinds of inquiry within the university. The eight-hour days Wen Cai spent in the lab during SURE’s summer program trying to penetrate the protein envelope that surrounds HIV cells, for instance, gave the double major in chemistry and creative writing a keen understanding of what research really demands. That understanding is increasingly critical to postgraduate studies.

“Students can’t get into graduate school in the sciences without research experience now,” says Cathy Quiñones, who directs the SURE program for the Center for Science Education.

In 2004, fifty-three students, mostly rising juniors and seniors, participated in the ten-week summer SURE program. Unlike SIRE, which promotes research only among Emory students, about half of SURE’s students come to Emory for the summer from other institutions. On average, Quiñones says, it costs about $4,400 to provide each student with a stipend of about $3,000 and campus housing. Funded by the Howard Hughes Medical Institute since 1990, SURE seeks to support students from groups underrepresented in the sciences, such as minorities and women.

The SURE program also reaches out to students who study science at small liberal arts institutions that lack the resources of a research university.

“In terms of our physical infrastructure and in terms of the faculty, Emory has incredible resources,” says Quiñones. “So it is important for us to help both Emory students and students beyond Emory to begin a career in science. And if some non-Emory students later return here for graduate school, even better.”

SURE helps prepare students for graduate school by combining laboratory research with education about practical issues in science careers and ethics. Students gain exposure to conflicts over data ownership, mentoring, the use of animals in research, and authorship as they also learn from working scientists and graduate students how to select the right graduate program and find appropriate mentors and funding. The research of the more humanities-oriented students who participate in SIRE and other programs similarly aims to equip them with skills needed for continuing their research.

“Our students get to do the kind of archival work that many students often have to wait until their second or third year of graduate school to do,” says associate professor of history Matthew Payne. Since 1985, the history department has funded students through a bequest by their late colleague George Cuttinoto promote research by history undergraduates abroad. Now, about a half dozen
students benefit from Cuttino scholarships and fellowships for study abroad. They have visited archives and studied languages in cities from Hong Kong to Cape Town, from Venice to Jerusalem. Many, like Peter Clericuzio, recipient of a SIRE grant and a Cuttino scholarship who did research at the Bibliothèque Nationale in Paris last summer, continue to develop their archival work in honors theses.

A relatively small amount of funding often can make a significant difference in the kind and quality of research that is possible, especially in the humanities. “The great virtue of SIRE,” says Jeff Mullis, lecturer in sociology and a member of the SIRE Faculty Committee, “is that it allows students to think bigger and be more bold in their research designs.”

“I wouldn’t be able to do my project without the SIRE grant,” explains Charlene Lam, a double major in anthropology and political science, who will travel to China over winter break to continue her study of the many meanings of the ritual dress known as the Cheongsam. Funding has, Lam says, helped her to feel the legitimacy and significance of her work while providing opportunities to practice communicating it to various audiences and receive feedback. Along with other SIRE and SURE students, Lam presented her work during a Research Symposium on October 22nd that featured presentations and a poster session at Candler Library.

For students in all of these undergraduate initiatives, their research experience can be lifechanging. Shijude Kadree, a Kenneth Cole Fellow working on an environmental project with several community partners including the Atlanta Watershed Alliance and the National Wildlife Federation, says, “You realize that there is so much that needs to be done and so much that you as an individual can do to help.” She further credits the fellowship with sharpening her interest in law, specifically environmental law, as a career.

And in some cases many more lives are affected. Elizabeth Sholtys will be returning to India to help found a home in Pune, about four hours from Bombay, for some of the railway children she met last summer. Supporting her continuing study of issues relevant to these children’s lives, like juvenile justice and malnutrition, will be a grant from the Institute for Comparative and International Studies.

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Jennifer Sallman presents her work to Marcia Wade of Arts & Sciences Development and Emory College Dean Robert Paul.

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### SIRE

<table>
<thead>
<tr>
<th>Full title?</th>
<th>Scholarly Inquiry and Research Experience</th>
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<tbody>
<tr>
<td>What is it?</td>
<td>Independent research support for undergrads</td>
</tr>
<tr>
<td>What fields?</td>
<td>Any field – Grants emphasize humanities, while Research Partnerships focus on sciences</td>
</tr>
<tr>
<td>When did it start?</td>
<td>2004</td>
</tr>
<tr>
<td>What’s involved?</td>
<td>Grants for research costs: books, travel, materials, phone, fax, etc.</td>
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<tr>
<td>Who can apply?</td>
<td>Emory undergraduates, generally juniors and seniors</td>
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<td>Typical program?</td>
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<tr>
<td>Faculty mentors?</td>
<td>Yes – 33 in first three semesters</td>
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<tr>
<td>How much $$?</td>
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<td>Who funds it?</td>
<td>Emory College</td>
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<td>Where can I find out more?</td>
<td>Contact Dean Joanne Brzinski at 404-727-6160 or <a href="mailto:poljb@emory.edu">poljb@emory.edu</a></td>
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### SURE

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<tr>
<td>What is it?</td>
<td>Hands-on research experience for undergrads</td>
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<td>What fields?</td>
<td>Sciences</td>
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<tr>
<td>When did it start?</td>
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<td>What’s involved?</td>
<td>10 weeks of mentored science research, career advice, ethics training</td>
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<td>Who can apply?</td>
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<td>825</td>
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<tr>
<td>Typical program?</td>
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<tr>
<td>Faculty mentors?</td>
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<td>How much $$?</td>
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As the College’s strategic planning process enters its final stages, I am reminded of the outstanding support, feedback, and inspiration that we have received from faculty, staff, and students. Throughout this process, I have learned many lessons but perhaps none as important as the realization that although our particular needs may vary from one division to the next, our general aims remain much the same. Each of us wants to transform Emory into an even better place to learn, live, and work. In short, this quest for transformation tells us that we are foremost a community firmly grounded in a strong liberal arts tradition.

Liberal arts education means many things to many people. For the student, a liberal arts education ignites the mind, leading to an inextinguishable passion for ideas. Such an education equips future leaders with the intellectual skills to interpret and evaluate complex information and with the moral imagination to act as responsible and well-informed citizens. Skills such as critical analysis and integrative understanding and such sensibilities as empathy and social engagement are necessary tools in today’s global context, and they are the reliable results of a liberal arts education. We must also recognize that transformation does not stop with individual students but extends to and enlivens their ever-widening circles of interaction with the world. Similarly, in working on the strategic plan we continually found ourselves seeking the type of big-picture understandings that a liberal arts perspective demands. We grappled with how best to cultivate a more intellectually vibrant community, with how to link up learning and living in more transformative ways, and with how to make ourselves and our scholarship work for real and lasting change in communities both near and far.

In recent years, liberal arts education has come under fire by critics who question its relevance in and to the “real world.” This criticism is both inaccurate and unfortunate, because liberal arts education has always been about preparing individuals to generate real life solutions to unscripted problems—and doing so in ways that honor the ethical and cultivate the creative. This type of transformative experience is needed now more than ever, a reality that our learning community not only understands but also embodies. And as we move toward the future, Emory College will continue to honor our liberal arts tradition, at the same time embracing the changes which that future holds.

Robert A. Paul
Dean of Emory College
Faculty of Arts and Sciences

Correction

In “Women at Emory: Timeline” in the Summer 2004 issue of Quadrangle, Delores Aldridge was incorrectly cited as being the first woman in a tenure-track faculty position in Emory College (1971). Dr. Aldridge was the first African-American woman to hold such a position.

The first woman in a tenure-track faculty position in Emory College cannot be firmly established, but women faculty were teaching in the College by the 1950s. Augusta Cooper, who earned an M.S. in chemistry at the College in 1924, was hired as an instructor in that department in 1958 but was teaching as early as 1943, likely as a temporary wartime replacement. In 1958 Kathleen McKee and Rachel Durrett became instructors in English and Mary Alice Clower an instructor in physical education. Clower was promoted to assistant professor in 1965.) Records are unclear, though, as to their tenure status. Mary Neff and Dora Helen Skypek of mathematics were hired as assistant professors in 1961 and 1963, respectively. In 1968, Lore Metzger of English and comparative literature became the first woman hired by the College as a full professor.
Laura Otis, a new faculty member in the Arts & Sciences, describes how freshmen in her literature class approach the chalkboard during a discussion and begin drawing molecules and orbitals, her face lights up.

“Science students and pre-medics often do better in classes I’ve taught than, say, English majors,” she says with a smile.

It’s no wonder that students feel comfortable bringing biochemistry and neurobiology into her English classroom. Otis’s groundbreaking work in combining literature and science has earned her one of the most prestigious awards in the U.S. The MacArthur Foundation named her a Fellow in 2000, awarding her a no-strings “genius grant” of $500,000 in recognition of her creative work and bright future.

With her joint appointment in the English department and the Graduate Institute of the Liberal Arts (ILA), Otis is the first faculty member in Emory College to hold the MacArthur Fellowship, and only the third professor in the University to receive one since the program was founded in 1981.

While she has earned honors for working at the interface between the humanities and sciences in the last few years, the road less traveled hasn’t always been a smooth one for Otis.

**Finding the crossroads**

After receiving an undergraduate degree in molecular biophysics and biochemistry from Yale, the Long Island native moved west to enroll in a neuroscience doctoral program at the University of California, San Francisco. Two years later, the grueling days and nights of a laboratory scientist finally became too much, and she left the program. Although she received an MA in neuroscience, the experience left her depressed and feeling like a failure.

It wasn’t until months later, after signing up for literature classes at the nearby University of California, Berkeley, that she realized a simple truth. “I learned that you could study something because you wanted to study it, rather than because you should study it.”

She laughs. “It sounds strange. But my passion had always been for languages, literature, and writing.”

At Cornell, she pursued this passion in such a way that she was able to merge her deep, abiding interests in science with studies in comparative literature. Her doctoral thesis on theories of memory became the basis of her first book, *Organic Memory*, which compared how literary writers, biologists, and psychologists wrote about memory in the nineteenth century.

In 1993, after teaching composition at Harvard for two years, she joined the faculty of Hofstra University. Over the next ten years, she wrote three more books describing the two-way street between literature and science.

Then her life changed with one phone call from the MacArthur Foundation. The award, she says, freed her up so that she could spend more time developing ideas about literature and science, and the history of science.

“What MacArthur really bought me was Berlin,” she says. “I started working at the Max Planck Institute for the History of Science in Berlin. It’s one of the first places I’ve been where people had a great deal in common with me—ex-doctors, ex-physiologists, ex-neurobiologists. We could talk about ideas all the time. I was able to write a whole book [Müller’s Lab, currently under review] there.”

**Arriving at Emory**

Her decision to start the next chapter of her career at Emory was based on a strong desire to teach doctoral students...
“Otis” continued from page 5

(Hofstra doesn’t offer a Ph.D in her areas of concentration). She also admits to being swayed by Emory’s undergraduate Neuroscience and Behavioral Biology Program (NBB), one of the nation’s largest with about 350 neuroscience majors.

Robert Paul, dean of Emory College, is excited about the role that Otis will play in Emory’s Arts & Sciences. “Few intellectual challenges loom larger than understanding the cultural context and impact of science,” says Paul. “To be successful, you need people who are professionally trained in both the scientific and the humanistic ways of thinking, and these are few and far between. Laura is the real thing—and she is already fulfilling our expectations that she will be a major catalyst for important explorations along the science-humanities frontier at Emory.”

This fall, Otis has hit the ground running. In addition to her freshman seminar class on the history of science, she is conducting a graduate class and preparing for another class, “The Modern Neuroscience,” that she will co-teach next semester with Paul Lennard, director of NBB.

Outside of the classroom, she’s found time to sing with the University Chorus (choral music is another of her passions) and take several marathon bicycle rides. She also enjoys her bike-commute to campus from her Candler Park condo.

At Emory she’s found a place where people appreciate the unusual path she’s taken.

“The good thing about Emory is that they were willing to hire someone who did interdisciplinary studies rather than just talk about it,” she says. “Emory is serious about this—and I feel good about that.”

—Hal Jacobs

Didi Kuo is slacking off. She’ll soon give up tutoring in the Emory Writing Center, and she’ll no longer volunteer with the Atlanta Urban Debate League or the Boys & Girls Clubs. Someone else will have to teach Chinese to adopted children.

But Didi won’t be resting, exactly. It’s just that she’ll be 4200 miles from Atlanta next fall, studying at the University of Essex in Colchester, England. The Emory senior from Alpharetta has been awarded a 2005 Marshall Scholarship, becoming just the eleventh student in College history to be so honored.

“I’m surprised and thrilled,” Kuo says of the award, and for good reason. The Marshall Scholarships are extremely selective, choosing no more than forty American students annually. The Marshall, established in 1953 by the British government, funds study at any university in the United Kingdom for two years. Kuo plans to pursue two masters degrees: in politics at Essex and in comparative social policy at Oxford.

Candidates for the Marshall must demonstrate outstanding scholarship, character, and service, and Kuo’s prodigious resume offers all three. In addition to her volunteer work, she has managed a double major in politics at Essex and in Latin (with a minor in Latin) and a nearly perfect GPA. Her achievements have earned her three previous scholarships, as well as membership in Phi Beta Kappa and three other academic honor societies.

Asked when she finds time to sleep, Kuo laughs: “I manage to, somehow.” She laughs again when describing her final Marshall interview, a daunting affair featuring Marshall alumni and the British Consul. “I got lost,” she says, “and got a traffic ticket. Then some of the questions weren’t at all what I expected.” One committee member quizzed her on Latin poetry, even demanding some on-the-spot translation. But Kuo’s debate experience and impressive command of her disciplines carried the day.

Didi credits her Emory professors with keeping her focused and challenged, calling them “fantastic.” Her mentors return the favor. History professor Patrick Allitt calls Kuo “one of the three or four most impressive students I have met in my fifteen-year career at Emory.” If “the best students are normally here,” Allitt says, holding his hand at chin level, “Didi is here” – his hand rising to eyebrow level and beyond.

“Good teaching has changed my life,” Kuo says, yet she isn’t drawn to the profession, nor to public office. She would like to return to Congress, where she once served as an intern, but not as a member. “Maybe as a staff counsel – I’d like to be able to affect legislation on issues like poverty and social justice.”

First comes her Marshall adventure, though, and then law school. For Didi Kuo, the road ahead winds through the British Isles and might take her anywhere. If her College career offers any clue, the trip for Emory’s newest Marshall Scholar will be anything but boring.

—David Raney

Emory student wins prestigious Marshall Scholarship

Didi Kuo participates in a political debate on the quad in October 2004.

Photo by Nicole Anderson/The Emory Wheel
Before the Urban Bush Women dance ensemble performs for Atlanta audiences on February 5-6, 2005, founder and director Jawole Willa Jo Zollar will have spent a few weeks at Emory working closely with students and community arts organizations.

When acclaimed French director Arthur Nauzyciel visited Emory to direct the opening production of Theater Emory's 2004 season, he also conducted workshops and swapped stories with students.

Since last season, instead of visiting Emory only long enough to deliver a performance, musicians ranging from the Vega String Quartet to pianist Christopher O'Riley to the Bang on a Can All-Stars have met one-on-one with music students to share their expertise and professional experiences.

Thanks to the Emory Coca-Cola Artists-in-Residence Series, which has made visits such as these possible, many students are having a once-in-a-lifetime opportunity to learn alongside internationally acclaimed artists.

Natasha A. Nyanin, a freshman from Ghana, West Africa, who is majoring in neuroscience and behavioral biology with a minor in dance, sums up the feeling of many of her classmates when she describes working with Jawole.

“It was amazing, not only in the context of dance and being privileged enough to work with someone as talented as she is, but in that it was a nurturing experience as well,” says Nyanin. “I felt I grew so much as a dancer, as a woman and as an individual.”

Will Ransom, Mary Emerson Professor of Piano, describes the residency of the Vega String Quartet as one of the most successful programs that he has experienced in his twenty years at Emory.

“It was a model of what an arts residency can mean to a community and showed the impact that a resident group of performers can have on the University,” says Ransom. “While here, they taught and performed throughout the community. They appeared in a wide variety of academic classes, from religion to business to philosophy, and discussed music's relationship to each subject. And, of course, they worked closely with our music students.”

Tracy Clark, Schwartz Center for Performing Arts assistant director for programming, says the support of the Coca-Cola Foundation enables Emory to enhance the experiences of artists, students, and community groups throughout the region.

“We are giving people a chance to see the arts up close and in a way they may never otherwise have an opportunity to do,” Clark says.

The Coca-Cola Foundation grant benefits the community in a variety of ways, from free tickets and group transportation to artists' visits and community performances. Hundreds of area students, seniors, and clients of charitable organizations and agencies are able to attend performances as a result of sponsored outreach activities.

Over the past several years the Coca-Cola Company, through its foundation and corporate contributions, has given nearly $12 million in grants to more than 100 Atlanta cultural and arts organizations.

Artist-in-residence programs have enriched top universities and arts institutions throughout the world, says Rosemary Magee, senior associate dean of Emory College and executive director of the University's Arts Steering Committee. Now it's Emory's turn.

“The gift enables the arts at Emory and the Schwartz Center to deepen an already strong commitment to scholarship and outreach to the community through the arts,” says Magee.

—Hal Jacobs
Thanks to an innovative new seminar class being offered this fall, some Emory art students are getting a taste of creative collaboration unusually early in their academic careers.

At a time when most freshmen are still learning their way around campus, the freshman seminar on “Creativity and Collaboration” brings together neophytes in theater, music, dance, and visual arts, challenging them to see creativity as an experience that draws strength from the interconnectedness of the arts.

“This is really an important curricular innovation,” says Rosemary Magee, senior associate dean of Emory College. “It’s an opportunity for students to immediately understand the importance of collaboration and also the centrality of creativity to academic life. This course in the arts can be a foundation for subsequent work.”

Magee first raised the idea of a multidisciplinary arts course on the theme of creativity at a meeting of the Arts Steering Committee over two years ago. At the time, the committee was discussing ways to encourage a stronger arts presence in preparation for the grand opening of the Donna and Marvin Schwartz Center for Performing Arts.

Leslie Taylor (theater studies) loved the idea of the joint class and began to expand its scope. One of the first things she did was to invite fellow committee members—Steve Everett (music), Lori Teague (dance), and Katherine Mitchell (visual arts)—to help draw up plans for the unique venture.

This fall, the instructors began their classes by meeting separately with the 12 or so students assigned to each of their areas. After midterms, each section swapped places to learn more about what the students from the other arts disciplines were doing. In this way, by the end of the semester, each student will have played synthesizers in Everett’s music studio, emoted in Taylor’s theater lab, glided through Teague’s dance space, and sketched in Mitchell’s visual arts studio. For their final project they will team up into “pods,” featuring one student from each section, and collaborate on a joint performance piece.

The Creativity and Collaboration freshman seminar is one of over 50 courses that freshmen could choose from this fall which stress experiential and experimental work (another popular course is MATH 190, “Games, Sports and Gambling”). About 95-100 freshmen seminars, each taught by full-time faculty members, are offered each year. The program began in 1999 with the goal of giving first-year students an early taste of what a liberal arts education is all about—interactive, small-group, academic experiences.

Magee believes the Creativity and Collaboration seminar will broaden the view of its participants in several ways. “No matter what major and minor our seminar students eventually select—whether it is chemistry, business, French, or arts, their view of innovation and collaboration has been broadened,” says Magee. “And in the future they will have a better appreciation of the valuable research that takes place on stages and in studios.”

—Hal Jacobs

Creativity & Collaboration seminar students Catherine Tate (left) and Anushka Gupta compose music in Steve Everett’s Burlington Road studio.
“Every day is still like Christmas,” says Stephen Enniss, director of special collections at Emory’s Woodruff Library.

Enniss is referring to the boxes that he and others are still opening (about four tractor trailers’ worth) that hold Raymond Danowski’s collection of English language poetry—some 60,000 books as well as tens of thousands of periodicals, manuscripts, correspondence, and other materials. Danowski, a retired London art dealer who now resides in South Africa, donated his collection to Emory earlier this fall. It is considered to be the largest of its kind ever built by a private collector.

“This gift identifies and establishes Emory as one of the major centers of poetry in the world,” says Ronald Schuchard, Goodrich C. White Professor of English, a member of an Emory team that began conversations with Danowski about the collection in 1996.

The breadth and quality of the collection are breathtaking. Highlights include a rare first printing of Walt Whitman’s Leaves of Grass (1855); T.S. Eliot’s Prufrock and Other Observations (1917), inscribed to “Miss Emily Hale” by the author; W.H. Auden’s first collection of poems, privately printed; and Allen Ginsberg’s second book, Siesta in Xbalba, printed on a mimeograph machine on a ship near Icy Cape, Alaska.

Enniss says it will be years before everything is fully recorded and described. But every box and wooden crate is a treasure chest of verse.

“Some of the items take your breath away,” Enniss says. “Others are so rare that people had no idea they even existed.”

In recent years, Emory’s Irish studies concentration has found itself in the curious situation of being recognized as one of the top ten Irish studies programs in the U.S., without actually being named a program.

With Emory’s tremendous teaching and research strengths in Irish arts and literature, along with the immense collection of 20th-century Irish literary materials in Woodruff Library’s special collections, many people from around the world simply assumed Emory had a long-standing Irish studies program.

As of spring 2004, however, that’s all water under the bridge. Under the direction of Geraldine Higgins, associate professor of English, Emory now has an “official” Irish studies program that will build on a strong foundation and plans new hires and developments in study abroad.

“Our students have been flocking to the special topic courses in Irish studies and responding enthusiastically to Irish content in other courses,” says Higgins. “There is sustained interest from both faculty and students in adding Irish studies to the University’s international curriculum.”

Higgins feels confident that Emory’s Irish Studies Program will one day become a center of excellence in Irish studies to rival internationally renowned programs at Notre Dame and Boston College.
India Stanley, who served as the associate editor of Quadrangle for the past three years, died suddenly on Friday, Oct. 29. She is thought to have suffered a reaction to new medication. She was 34 years old.

Stanley had worked at Emory since 1999, first in the Economics department and since 2000 in the College’s academic computing office, dividing her time between developing web pages and writing and editing for the biannual College newsletter. With a degree in writing from Sarah Lawrence College, Stanley was also a published poet who had recently become interested in screenwriting. At a memorial in Cannon Chapel on November 11 and on a website dedicated to her memory, friends and colleagues gave witness to a bright, generous, imaginative person who uniquely blended artistic creativity and meticulous organizational skills.

“Tremendously creative and had enormous personal warmth; she had friends everywhere.” One of her professors at Sarah Lawrence, Joe Lauinger, remembers a student whose “incisive, penetrating intelligence made me nervous” but who also “sharpened me to try harder, be kinder.”

Kim Loudermilk, associate dean of the College, oversaw Stanley’s efforts in laying the groundwork for the expanded Quadrangle magazine which will debut in spring 2005. The College community, she says, lost a “talented and multifaceted” writer, editor and artist “whose creativity brought joy to all of us.” Loudermilk echoed many others, too, in recalling Stanley’s “quirky sense of humor” and ready wit.

India Stanley

Stanley is survived by her parents, Darwin and Kathleen Stanley of Croton-on-Hudson, N.Y.

Retiring Faculty

The College bids farewell and acknowledges the exemplary service of Charles Howard Candler Professor of English John Sitter, who will retire this year after 24 years of service.

In announcing Professor Sitter’s retirement, William Gruber of the English Department had this to say:

“John Sitter, Candler Professor of English, retired from Emory University in May, 2004. After teaching in the Department of English here for twenty-four years, he left to become Notre Dame Professor of English at the University of Notre Dame, who made him, as they say in a different profession, an offer he couldn’t refuse. John’s intellectual interests centered on eighteenth-century poetry and aesthetics, in particular the work of Pope, Swift, and Johnson; in all his writing—whether published scholarship or departmental memoranda—he lived up to the great literary stylists of that period, widely recognized for their wit and grace but chiefly for their clarity. Writing this, as often when writing, I keep in mind what John once wrote of the prose in a famous but turbid book of literary criticism: ‘With such a style, it’s hard to tell the truth.’”
2004 Emory Medalists

During Homecoming Weekend this fall, Emory President James Wagner presented three distinguished alumni with the University’s highest honor, the Emory Medal. The ceremony was held on September 30th at the Miller-Ward Alumni House. This prestigious award is given to alumni in recognition of their service to Emory, the community, and their profession.

This year's medalists are: The Right Rev. Frank Kellogg Allan ’56C-'77T, retired bishop of the Episcopal Diocese of Atlanta; Michael Lucius Lomax ’84G, president and chief executive officer of the United Negro College Fund; and Donna Keesler Schwartz ’62C, arts patron, community volunteer, and parent of both a past and present Emory student ('97, '07).

The presentations are now available for viewing through the Association of Emory Alumni website at www.alumni.emory.edu.

The Rt. Rev. Frank Kellogg Allan graduated from Emory College in 1956 and received a doctor of ministry degree from Emory’s Candler School of Theology in 1977. He also earned masters degrees in divinity and sacred theology and a doctorate in divinity from the University of the South. He was consecrated bishop coadjutor of the Episcopal Diocese of Atlanta in 1987 and became diocesan bishop of Atlanta in 1989. He has taught liturgy and church history at Emory University’s Candler School of Theology for several years. Bishop Allan is also the founder and president of The Work of Our Hands, Inc., a non-profit organization that runs inner-city art centers for poor and mentally handicapped children and adults.

Dr. Michael L. Lomax earned a doctorate from Emory’s Graduate Institute of the Liberal Arts in 1984 and was recently appointed as the president and chief executive officer of the United Negro College Fund. Dr. Lomax’s distinguished career in higher education includes teaching literature at several universities, including Emory, and serving as president of Dillard University from 1997-2004. He has had an impressive career in politics as well, serving as chairman of the board of commissioners of Fulton County. His numerous volunteer activities include founding Atlanta’s National Black Arts Festival and serving on the boards of the Studio Museum in Harlem, the Carter Center of Emory University, the United Way of America, and Teach for America. He was also appointed by President George W. Bush to the President’s Board of Advisors on Historically Black Colleges and Universities.

Donna Keesler Schwartz graduated from Emory College in 1962. Although she majored in English, she registered for as many art history and music classes as she could find, which at the time were held in an old army
barracks off campus. After graduation, Schwartz worked in the art reference library at the Metropolitan Museum of Art and in the public affairs department at Standard Oil, where she was placed in charge of their renowned photographic library collection. She has volunteered with Planned Parenthood and other organizations and served as an advocate for children with the family court system. Along with her husband, Marvin, she was instrumental in bringing a new arts building to Emory, donating the lead gift to help fund the Schwartz Center for Performing Arts at Emory, which opened in early 2003.

—Kristina Hudson

Emory’s Charter Celebration, January 24-29

Charter Celebration, a week-long series of academic and community-wide events to celebrate the 1915 charter of Emory University, will be held January 24-29, 2005. Events will include debate, drama, lectures, exhibits, sports, and performances. Pianist Helene Grimaud will give a concert at the Schwartz Center for Performing Arts on Tuesday, January 25. Students, faculty, and alumni are invited to attend the inaugural Charter Ball at the Emory Conference Center Hotel on Saturday, January 29. Watch for updates and a calendar of events.

Emory Weekend

It’s not too soon to make plans for this year’s Emory Weekend, May 12-16, 2005.

Special events include the following:

• Alumni golf tournament
• Candlelight procession by graduating seniors
• Saturday afternoon block party
• Emory legatee reception
• Saturday evening undergraduate class reunion gatherings
• Participation in commencement by the fiftieth-year reunion class
• Glenn Memorial Auditorium Commencement Concert
• Last call soiree party for graduates, alumni and their families

Bookmark www.alumni.emory.edu to stay current on details as they are posted.