

Summer 2014

# Santa Clara Magazine, Volume 55 Number 4, Summer 2014

Santa Clara University

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SUMMER 2014

# SANTA CLARA

MAGAZINE

FOR THE ALUMNI AND FRIENDS OF





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BY DANA GIOIA. The poet, critic, and former chairman of the National Endowment for the Arts argues that Catholic writers must renovate and reoccupy their own tradition. At stake: the diversity and vitality of the American arts.

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Santaclaramagazine.com carries new stories every week. Find video, slideshows, class notes, and much, much more, including ...



### Sweet home Chicago

No. 3 in the 2014 draft for the National Women's Soccer League, **Julie Johnston '14** scored a game-winning goal in her debut with the Chicago Red Stars. Plus, catch up with **Morgan Marlborough '14**, drafted No. 12 by FC Kansas City.



### Voice, witness, and solution

Eboo Patel on the meaning of *interfaith*—and solving problems in Silicon Valley both in the long run and right now. Patel spoke in April as part of the President's Speaker Series.



### Don't let go

A mentor for the Global Social Benefit Incubator, **Amanda North** thought her life was the best that could be expected. Then she decided to wait at the finish line of the 2013 Boston Marathon to watch her daughter compete.

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**EDITOR**

Steven Boyd Saum  
scmagazine@scu.edu

**ASSISTANT EDITOR**

Kristen Intlekofer

**LITERARY EDITOR**

Ron Hansen M.A. '95

**CREATIVE DIRECTOR**

Linda Degastaldi

**PHOTOGRAPHER**

Charles Barry

**EDITORIAL INTERNS**

Leah Gonzalez '14, Danae Stahlnecker '15

**DEPARTMENT CONTRIBUTORS**

Justin Gerdes, Marika Krause, Mick LaSalle,  
Alden Mudge, Edward Rooks, Sam Scott '96

**CLASS NOTES & OBITUARIES**

Marisa Solis  
santaclaramagazine.com/classnotes

**ASSOCIATE EDITOR,  
SANTA CLARA MAGAZINE.COM**

Clay Hamilton

**COPY EDITORS**

John Deever, Alicia K. Gonzales '09, Marisa Solis

Designed by Cuttriss & Hambleton

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Communication

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www.scu.edu/alumupdate  
scmagazine@scu.edu  
Santa Clara Magazine  
500 El Camino Real  
Santa Clara, CA 95053

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FROM THE EDITOR

Tales and tellers



So, what are you reading? (That is, after you set aside these pages or swipe your screen to the next words and images that warrant your attention.) What's on the list for the summer, in the stack beside the bed, at your elbow on the beach? For your edification or amusement? Or for course prep, travel prep, or stage-of-life prep? For improvement—of self or home or the whole blessed world? And maybe another good question to go with that, revisiting your college days now, and what you've done with the years or decades since then: Which books rocked your world, taught you a new way of seeing, surprised and delighted and plumbed the depths of tragedy and sorrow? What is the poetry and prose, whose are the voices—writers' and characters' alike—that spoke to you? Where are the geographies that writers have taken you in the imagination, or the earthly places that they've drawn you to visit, so that you could walk in their footsteps, dine where they supped, paddle a canoe in their wake?

Feel free to pause and reel off a few answers right now. While you're thinking, while you're reading, maybe keep in mind the simple fact that some books only resonate the second time around. Others you loved *back then*, when they rang true or roared profound to your younger self, but today—well, not so much. Some reading (both summery and autumnal) comes and goes. But what persists, what continues to sustain us when we need it most?

Flannery O'Connor has been good to me in that stick-with-you kind of way. From the *Rocks in me shoes!* excitement of first discovery and, over time, suffering and dark grace kissed by barbed wire: grotesque and compelling, urgent and somehow antique at the same time. She's here, by the way—in this edition of the magazine, inside the essay by renowned poet Dana Gioia, "The Catholic writer today." Many other writers are, too, as Gioia asks hard questions that tease out threads of our vibrant, sprawling, still-unfurling literary fabric. What's not there are pat answers or a narrow sense of identity. Because, for one thing: "Culture is not an intellectual abstraction. It is human energy expressed through creativity, conversation, and community." That's a pretty good star to steer by for a magazine, too.

Keep the faith,

Steven Boyd Saum  
Editor



Live long and prosper

I am a member of the Class of '47. During my stay at Santa Clara there was no *Santa Clara Magazine*. When I started to receive copies it was a baby mag. It slowly grew and improved. The Spring 2014 issue is something to be proud of. The Dalai Lama! The symphony! Afghanistan! My compliments to the staff.

In my freshman year at Santa Clara, the total student body was under 75. There were twice as many S.J.s and professors as students. One day, in my friend **Gene Donatelli's** car, we spun hookers right under [former SCU President] Fr. **William Gianera's** office. We should have been expelled but we were a large percentage of the student body.

In my sophomore year, a few men were returning from the service. Enrollment jumped to 200. My junior year, the servicemen really started to come back. When the Class of '47 graduated, we totaled 80 or 90 men. No ladies in those days!

The big things at that time at Santa Clara were:

1. The famous Ricard Observatory
2. Fr. **Bernard Hubbard**, who was roaming all over the North Pole
3. The beautiful Mission Church. Still is.

LETTERS

"The Spring issue is something to be proud of. The Dalai Lama! The symphony! Afghanistan!"

May Santa Clara continue to prosper. God Bless to all of you.

**KENNETH W. CRIBARI '47**  
Las Vegas, Nev.

Swiftian rhapsody

Regarding the "Near and far" issue: How about a "Near" issue featuring SCU students who've made fortunes? "From the editor" should wax purplish about the futility of abandoning the practical gain of riches for naive, innocent, and forlorn crusades to spread freedom in Long Ago and Far Away oppressive places by (a) the Internet, (b) good will, (c) happy talk, (d) brave visits and the like; for example, acknowledging the recent archetypal lesson in Egypt in which sadly we have an execution-mad, repressive, arch-authoritarian military dictatorship emerging (yet again) after coming full circle from the revolutionary crowds just months ago.

Since you'd be featuring rich people, I'd recommend a thematic piece on the absurdity of the Dalai Lama evangelizing the titans of Silicon Valley: "Trivial disconnect." And pay attention to the letters section: You can see the sins of the fathers in the "Near and far" issue—"Tom" Merton (oh, wow) and the confident assertion of having discovered the ultimate case for a conspiracy to murder JFK, a questionable and Herculean assertion since one reputable estimate says that over 40 groups, over 80 assassins, and over 200

people have been accused in the JFK conspiracy industry in the endless challenges in endless books to the idea of a lone gunman. A lot to sift, eh? Anyway, it remains OK to make money and even OK to have prevailed loyally in the Cold War. I phoned Jonathan Swift in Elysium, and he says you need to get those messages out there.

**ALBERT CLARKSON '60, M.A. '64**  
Los Gatos

*Swiftian rhapsodies are e'er welcome. Gracias!—Ed.*

Ukraine in crisis

Having grown fond of Ukraine since I visited my daughter, **Alexandra Angel '10**, during her service in the Peace Corps (and stayed very close in touch throughout her 27 months there), I was pleased to see "Inside Ukraine's revolution" [Spring *SCM*], and even more pleased to see her and **Jessica Barnette '10** mentioned as having

put into action the spirit of compassion and service that infused their studies at SCU.

Alexandra is, as you might imagine, heartbroken about recent events in the country and among the people she came to love. In May, she returned to visit her home town of Sosnivka (in the Lviv oblast in western Ukraine—not in eastern Ukraine, as the article mentioned). Both Alexandra and Jessica worked with HIV-positive children, and both are currently pursuing master's degrees in public health. Alexandra also worked a good deal with girls and young women in the areas of health education, empowerment, and gender inequality awareness. Ukraine is plagued by a high rate of human trafficking, HIV/AIDS, and exploitation of girls and women.

Thank you again, and your entire editorial team, for the fine magazine you produce for SCU. You make



Style and substance: wearing traditional Ukrainian shirts to vote in the country's presidential election in May



“He helped us learn to love a sport that requires both exquisite teamwork and unflinching self-discipline—great life lessons for a 19-year-old.”

this parent of an alumna proud! (Also, thank you for using “Kyiv” throughout your article. Western media need to honor Ukrainians by speaking of the capital city by its correct name, not its translation in Russian.)

**MARIANNE ANGEL**  
Santa Maria, Calif.

I’m glad to see the coverage of the struggle in Ukraine. My younger brother volunteered to be an election monitor for Ukraine’s May 25 presidential elections. He is trying to build awareness and support for democracy in Ukraine. I served in the Peace Corps in Romania in the 1990s.

**CARL DOCKHORN MBA ’03**  
San Jose

During my junior year, as an SCU student at Loyola Rome, many of us visited Moscow, St. Petersburg (then Leningrad), Warsaw, and Budapest. People wore gray, black, and brown clothes. State tour guides were always with us. Society was clearly restricted. Students there were eager to speak with us about the United States. Some bought coveted blue jeans from our students. Then the Soviet Union crumbled. Freedom seemed to take wings. It is disturbing to see the tide of history reverse.

**MICHELE TERZIAN-MUNDA ’71**  
San Mateo



SHAWN HANNA ’07

### Monkey business

Thanks so much for highlighting the research of anthropology and environmental studies and sciences major **Allison McNamara ’15** on prehensile tail use and play behavior in capuchin monkeys inhabiting a forest in Costa Rica [“Farther afield,” Spring *SCM*]. Unfortunately, the photograph accompanying the article showed a different species than Allison studied. Since 2007, 61 Santa Clara undergraduates have traveled to Costa Rica to take field courses and conduct independent research on any aspect of tropical ecology. (A list of student projects can be found at: [michellebezanson.com/field-course](http://michellebezanson.com/field-course).) Many students choose to examine white-faced capuchin (*Cebus capucinus*) behavior. Capuchins are a fascinating group of New World primates that are known for their large brains, manipulative foraging strategies, long life stages,

The correct capuchin: drawing dozens of students to Costa Rica for fieldwork

and intelligent behavior. In fact, the brown capuchin (*Sapajus apella*) pictured in the magazine is described to use tools in the wild. Animal common names, Latin species names, and biodiversity can be tricky, and we are very grateful for the coverage in *Santa Clara Magazine*. We thought you might be interested in a photograph snapped by **Shawn Hanna ’07** during summer 2009.

**MICHELLE BEZANSON**  
Associate Professor and Chair,  
Anthropology

*Always interested in cool monkey pictures. And appreciative of gracious corrections. —Ed.*

### Another pull

Thanks for your article about Santa Clara crew [“Another pull,” Spring *SCM*]. I was fortunate to row for Santa Clara from 1966 to 1970 and even

more fortunate to know **Jim Farwell ’66**. Even though he had just graduated when I began rowing as a freshman and he was not yet coaching the team, he was already a legend among us novice oarsmen. Jim’s passion for the sport—and for life—inspired all of us. He challenged us to always do our best in whatever we did and helped us learn to love a sport that requires both exquisite teamwork and unflinching self-discipline—great life lessons for a 19-year-old. I believe that Jim Farwell and Santa Clara crew have had a profound influence on many young people in the last 50 years. Thank you to **Jay Farwell ’94, J.D. ’01** for continuing his father’s legacy.

**MIKE URBANSKI ’70**  
Tucson, Ariz.

### Whose who?

I thoroughly enjoyed the history of *The Owl* [“For your mental improvement,” Winter *SCM*]. While I doubt anyone has ever seen one on campus, it seems to have been flitting about the campus for a long time, in pursuit of wisdom—trying to get through to anyone who will listen. I envision the Owl, perched on the *patibulum* (cross-arm) of the Mission Cross, in the background, watching the assembled editors do their work, quoting the Owl, “who’s who.” That’s all he ever says: “Who.” But he’s frequently misquoted, substituting *that* for *who*.

**ROBERT DALEY ’58**  
Campbell

### A tribute to Victor Vari

*In the annual State of the University address on Feb. 19 [“What connects us,” Spring *SCM*], President Michael Engh announced an \$8 million gift by Professor Emeritus Victor Vari and his wife, Julia Botto Vari, which will go toward the newly named Victor B. and Julia Botto Vari Hall and create an endowment to support the arts and humanities. The announcement prompted this tribute:*

It is with a sense of enormous gratitude and pride that we learned of the generosity of Professor Emeritus Victor Vari to Santa Clara University. All of us who know him have our treasured associations with this remarkable person.

One unforgettable incident is fixed in my memory. In the summer of 1950, I was privileged to participate in a Holy Year pilgrimage to Rome with a group of about 36 fellow Broncos—a tour of 12 countries led by **Karl Von der Ahe, S.J.**, and Professor Vari.

We traveled to Paris and then Tours—where a group of European students had just finished some academic testing. Typical bashful Broncos, we got ourselves invited to their celebration. On an outdoor veranda there was a local band, a makeshift bar, and abundance of food and wine.

The music was loud, the students boisterous and having a great time. But things took a darker turn when two male French students got into

an argument, apparently vying for the attention of the same young lady. The music stopped. A loud verbal exchange (in French) took place. Then a figure of authority, who obviously spoke their language, stepped forward—none other than our own Victor Vari! He stood between the two men and calmed them. The rivals shook hands, the loud music resumed, the wine flowed, and all applauded our beloved Professor Victor Vari. *Viva la Vari!*

**PHILIP HELFRICH ’51**  
Kaneohe, Hawaii



FÉVÉRIE ARTS SAN FRANCISCO

### Peace angels

*Readers responded to the profile by Danae Stablnecker ’15, “Transforming fear into hope” [Spring *SCM*], about artist Lin Evola ’75, who uses decommissioned weapons to shape images of peace.*

Lin, you are such an inspiration to us to never give up hope ... you have real guts and power!

**MARITA KUBERSKY**  
via [santaclaramagazine.com](http://santaclaramagazine.com)

Fantastic piece! Thanks for sharing, Ms. Stahlnecker!

**CHRISTY CHOW ’16**  
Ashland, Ore.

### MORE THANKS

In “What connects us,” a recap of the State of the University address in the Spring *SCM*, it should have been noted that the gift of \$500,000 for a new pedestrian mall on Franklin Street was generously given by both **Peggy Bradshaw ’72** and her husband, Richard Bradshaw. We’re looking forward to strolling that path. —Ed.

### Write us!

We welcome your letters in response to articles.

[santaclaramagazine.com](http://santaclaramagazine.com)  
[scmagazine@scu.edu](mailto:scmagazine@scu.edu)

The Editor  
Santa Clara Magazine  
500 El Camino Real  
Santa Clara, CA 95053

We may edit letters for style, clarity, civility, and length.

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### FEATURE CONTRIBUTORS

**Noah Berger** photographed the Dalai Lama in February. He is based in San Francisco and regularly works for the Associated Press, *The New York Times*, and others.

**Michael Collopy** also photographed the Dalai Lama—but not for the first time. He’s done dozens more photo portraits of Nobel Peace Prize winners. His projects include *Architects of Peace*, some of which is on view in Victor B. and Julia Botto Vari Hall.

**Denis Concordel** photographed **Jared Brownridge ’17** and **Nici Gilday ’15** for our basketball photo spread. He’s a longtime fan and photographer of Santa Clara student athletes across the sports spectrum.

**Justin Gerdes** (“How’s the water?”) has written widely on energy, the environment, and cleantech solutions.

**Dana Gioia** wrote “The Catholic writer today.” He is an internationally acclaimed poet and critic—and until 2009, head of the National Endowment for the Arts (*Businessweek* called him “the man who saved the NEA”). He is also the Judge Widney Professor of Poetry and Public Culture at the University of Southern California. (And *Gioia* is pronounced JOY-uh.)

**Mick LaSalle** (“Lettuce and love”) is the film critic for the *San Francisco Chronicle*.

**Marilynne Robinson** sat down for an interview with *SCM* that we call “Our stories and the theatre of awe.” She is the author of the novels *Gilead*, which won the 2004 National Book Critics Circle Award and the 2005 Pulitzer Prize for fiction; *Home*; and *Housekeeping*, which was nominated for a Pulitzer; as well as four books of nonfiction. She teaches at the University of Iowa Writers’ Workshop.

**Brian Stauffer** illustrated “The Catholic writer today.” An award-winning conceptual artist, illustrator, and animator, he’s contributed to *Time*, *The New Yorker*, *Esquire*, and more than 300 other publications worldwide.

**Steve Stankiewicz** opens up the cool technology behind “How’s the water?” with his illustration. You might have seen his work in *Smithsonian*, *Sports Illustrated*, or *The Wall Street Journal*.

Santa Clara University is a comprehensive Jesuit, Catholic university located 40 miles south of San Francisco in California’s Silicon Valley. Santa Clara offers its more than 8,800 students rigorous undergraduate programs in arts and sciences, business, and engineering, plus master’s degrees in a number of professional fields, law degrees, and engineering and theology doctorates. Distinguished by one of the highest graduation rates among all U.S. master’s universities, Santa Clara educates leaders of competence, conscience, and compassion grounded in faith-inspired values. Founded in 1851, Santa Clara is California’s oldest operating institution of higher education. For more information, see [www.scu.edu](http://www.scu.edu).



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Sustainability is a top priority as Santa Clara University strives for carbon neutrality by the end of 2015. Learn more about SCU’s efforts at [www.scu.edu/sustainability](http://www.scu.edu/sustainability).





CAMPUS

## Evening cool

**One of our favorite new views:** Fountain and Mission Santa Clara de Asís at the top of the new Abby Sobrato Mall. The pedestrian walkway from Palm Drive is named in honor of the late **Abby Sobrato '83**. She was wed to **John M. Sobrato '83** who, together with father **John A. Sobrato '60**, donated this beautiful entry in her memory. [SCU](#)

Photo by Charles Barry

# MISSIONMATTERS



TRUSTEES

# Roelandts joins the board


"I've always said that young people don't know what is impossible, so they often achieve it!" says Willem P. "Wim" Roelandts, a business executive and, since February, a

member of SCU's Board of Trustees. He's also a longtime fan of and advisor to SCU's Center for Science, Technology, and Society: "The counseling and the coaching that we can provide are part of the whole adventure here," he says.

Originally from Lennik, Belgium, Roelandts traced an international career of several decades with Hewlett-Packard: from work as one of the first repair engineers for computers ("They were as big as refrigerators in those pre-PC days") to vice president in charge of HP's Computer Systems Organization, with responsibility for HP's worldwide computer systems business of about

\$6 billion. In 1996 Roelandts left HP to become CEO of Xilinx and later also became chairman of the board.

At SCU, he and wife Maria Constantino-Roelandts have helped foster some innovative student and faculty projects—like bamboo housing for Haiti, a motorized bike powered by compressed air, a portable solar/hydrogen fuel cell generator, and a mobile app that helps piece workers in developing countries learn if they're getting a fair price. Those projects are supported through the Willem P. Roelandts and Maria Constantino-Roelandts Grant Program in Science and Technology for Social Benefit.

"Education is not just about accumulating knowledge," Roelandts says, "but also about defining your values in life." **SBS** 



Poster session: Wim Roelandts and Maria Constantino-Roelandts meet with students working on technology for social benefit.

SUSTAINABILITY

# How green is our valley

This spring Santa Clara University was honored through one of the San Francisco Bay Area's oldest and most prestigious environmental recognition programs: the Acterra Award for Sustainability. Individual initiatives earned a nod—such as Experiential Learning for Social Justice, the Contemplative Leadership and Sustainability Program, a half-acre organic campus garden, and the Frugal Innovation Lab. More important still is a culture of sustainability ingrained in the University's Jesuit mission.


The accolade is considered a heavyweight among award programs due to its rigorous application and judging process. Santa Clara was selected out of a distinguished group of finalists including Google and SunPower Corporation.

Let's get creative

Recognition for achievement is a good thing. Amid historic drought, though, making headway with sustainable practices becomes even more important. In recent years, by investing in new water-efficient fixtures, switching to recycled water where possible, and adding drought-tolerant plants, SCU has harvested the low-hanging fruit. "We're at the point where we've done all the easy stuff. Now we need to be creative," says **Lindsey Kalkbrenner '04, MBA '09**, director of the Center for Sustainability. "Everything that can be converted to recycled water has been."

While the use of recycled water beyond landscaping would yield savings, current law requires the



installation of a separate pipe to carry recycled water used to flush toilets. If included in the planning for a new building from the start, the process is not onerous. That was done for the Harrington Learning Commons, Sobrato Technology Center, and Orradre Library. Retrofitting existing buildings to use recycled water is much more expensive. **Justin Gerdes** and **Marika Krause** 

# Santa Clara Snapshot: 1964



Stepping up their game: with a message in the '64 Redwood that adds, "Hang on Father Shanks, someone just went to get the can opener."

**\$1** for each line of the best Shakespearean sonnet (that's \$14 total) in an edition of *The Owl* in commemoration of the 400th birthday of the Bard.

**3** SCU women admitted to the infirmary for "nervous rash" after "squealing-room-only crowds gathered in all the women's residence halls" to greet the Beatles.

**12** sessions in a course titled Preparation for Marriage offered on Tuesday evenings. Noted authorities address psychology, theology, philosophy, gynecology, law, and business. Enrollment restricted to those recently married or contemplating marriage.

**365-365** plan adopted at Santa Clara requiring students to take 365 classes per year (366 in leap years) according to the April 1 edition of *The Santa Clara* newspaper. Also reported: The University is changing hands from the Jesuits to the Franciscans.




AWARDS

# MAGGIEnificent


And the MAGGIE Award for best overall in the category goes to ... *Santa Clara Magazine* for the Winter 2013 edition, "Why Silicon Valley loves the humanities." Presented by the Western Publishing Association for 63 years, the MAGGIES are a regionwide competition. *SCM* competed in a category that included associations and nonprofits, along with university magazines. Other honorees at the awards presented in Los Angeles this May included *Mother Jones* and *Variety*.

Also regionally, the Council for Advancement and Support of Education (CASE) recognized the mag with a few 2014 medals: silver for staff writing (a set of five articles that we describe as "Saints, sinners, and seven minutes of terror"), and silver and bronze for photographer **Charles Barry**—for "Train ride," a photo of U.S. Rep. **Zoe Lofgren J.D. '75**, and "Studio portrait with a saint," a portrait of the St. Clare statue that used to grace the front of the Mission Church.

The sage judges at CASE awarded a silver to SCU for the 2011–12 President's Report, *Momentum: Indicators of Success*, and a gold medal for the video *Become More*. **SBS** 

CAMPUS

# Seeing red

**Sudden, brief, strange, near:** Observing a dragonfly before the Ricard Observatory, through the lens of photographer **Adam Hays** of our IT department. The image won the inaugural photo contest (open to students, faculty, and staff) held by SCU Gone Wild—a citizen science project connecting the University community with the natural world on and off campus. Also spotted of late: salamanders, a peregrine falcon, flocks of cedar waxwings, killdeers. 



ADAM HAYS



LAW

# What would the next generation say?

**Hossam Bahgat**, one of Egypt's leading human rights activists, came to the Mission Campus on March 20 to receive the 2014 Katharine and George Alexander Law Prize. Bahgat is the founder and former executive director of the Egyptian Initiative for Personal Rights, a Cairo-based independent organization created in 2002 to defend human rights in Egypt. Since the 2011 revolution, EIPR has expanded its work to include transitional justice, the protection of civil liberties and political rights, promotion of economic and social justice, and reform of the criminal justice system. Here is an edited version of Bahgat's acceptance speech.

Since my undergraduate years at Cairo University, I have been keenly aware of the importance of the legacy that one leaves behind. And even back then—this was the early 2000s—Egypt was not witnessing any events worthy of historical record. Still, I happened to be very mindful of the fact that one's single contribution to history really was how one chose to spend one's life.

So, fresh out of school when we graduated, most of my friends and colleagues chose to either leave the country, join the foreign service as political science graduates, or become members of Mubarak's ruling party, which had been in government since the 1950s. I was among those who chose to stay.

My choice to stay in Egypt—to engage in the highly unequal (then) fight for equality, dignity, and human rights—was not driven by any belief that the autocratic regime would ever crumble and fall in my

lifetime. Rather, I was driven by the simple question: What would the next generation say? How would they see us and how would they describe the choices we made in our lifetimes? Back then, the regime seemed invincible, the injustices were structural, and the abuses were too widespread and systematic. Social change was a distant dream.

My decision to join others in fighting these very grim realities was driven by this notion of legacy. It was essential to keep the fight for social justice and change alive. It was essential to hand over the torch to the next generation with a message that said, "We never gave up. We did what we could, and the rest is up to you."

Little did I know that in my lifetime—

in fact, less than 10 years later—I'd be standing among hundreds of thousands of Egyptians from all walks of life, chanting, "Bread, freedom, social justice." The people wanted the fall of the regime. It was a different country completely, and how fortunate we were to have been part of this historic moment three years ago.

Today, as you all know, we are still engaged in a fierce battle against a counterrevolution that seeks to take away those dreams we came so close to achieving in 2011. Once more, but this time with a greater sense of history, we find ourselves engaged in a fight against military dictatorship in Egypt. This time, just like 10 years ago, we choose to stand

our ground, we choose to fight back, not because victory is likely on our side or is likely in our lifetime—and I do believe it is—but mostly because we cannot allow despair and surrender to be our legacy. What would the next generation say?

In addition to this notion of legacy, our fight for social justice and democratic changes is also an act of self-defense. Today's

victims could be the poor, the marginalized, the loyalists of the deposed Islamist regime. But if we allow those injustices to stand unopposed, tomorrow's victims will most certainly be us.



"We never gave up. We did what we could, and the rest is up to you."



So we fight to expose abuse, to challenge unjust laws and policies, to win court battles, to release the unfairly incarcerated, and to prosecute those who commit egregious violations with impunity. But we also fight a war of narratives. We bear witness to these injustices so that the history of our times is not left to be written by the same abusive powerful rulers, so that the next generations could learn from our mistakes and could strive for a better life for all.

And so in light of all of this, I was immensely impressed by what I learned about the essential work that the students and faculty of this school are engaged in to address the injustices of this local community and beyond—whether through the International Human Rights Clinic, the Center for Social Justice and Public Service, the Katharine and George Alexander Community Law Center, or the unequalled international programs that allow students to partake in the global fight against oppression and against inequality. These are truly great efforts that are worthy of your utmost support.

I understand that this is a challenging time in this country for legal education and for the legal profession in general, and I strongly urge you as you deal with these challenges to also guard this precious part of your mission, to continue to cultivate social change leaders who then go on to join citizens from all over the world in the fight for better and more equal societies—because I can think of no better legacy for an academic institution to leave behind. SCU

## WEB EXCLUSIVES

**Human rights in context:** International law scholar **Beth Van Schaack** and Middle East expert **Farid Senzai** join Hossam Bahgat for a conversation on the legacy of the Arab Spring, women's rights, and balancing national security and human rights. Van Schaack recently returned from service as deputy to the U.S. ambassador-at-large for war crimes issues in the State Department's Office of Global Criminal Justice; Senzai is an assistant professor of political science. [santaclaramagazine.com](http://santaclaramagazine.com)



NATE BARRETT / ERIC EVANS PHOTOGRAPHY

ATHLETICS

# Fairway hits

Out of the trap: Four top-20 finishes made **Tyler Kertson '17** (above) the second Bronco man ever to win WCC Freshman of the Year. The team finished second at the WCC tournament, its best finish since 1998.

After back-to-back victories early in the season, **Annie Freman '17** (at right) had already had a freshman year to remember—long before the Wyoming Cowgirl Classic teed off in April. But her win in that tournament really epitomized her uncanny ability to rally.

Down five shots to start the last day, Freman pulled out a final round that included an eagle and four straight birdies to roar back atop the leaderboard and bring Santa Clara into second at the 20-team tournament. "Who doesn't like a good comeback story?" she said afterward.

Her three tournament victories tied **Miki Ueoka '11** for the most in program history and made her an obvious choice for WCC Freshman of the Year. **Sam Scott '96** SCU



COURTESY: SCU ATHLETICS



# Breaking records on the maplewood

Scoring 40 points in one game. And besting Steve Nash's freshman year.

PHOTO BY DENIS CONCORDEL | WORDS BY SAM SCOTT '96



## Gilday: Forty in one game

Loyola Marymount was surely glad to see the back of **Nici Gilday '15** after last season. The junior guard torched the Lions twice, scoring 34 in the Broncos' victory in Los Angeles, a personal high that she soon eclipsed in the rematch at Leavey. There Gilday exploded for 40 points, breaking a Santa Clara record that had stood since **Dorinda (Lindstrom) Shaffer '88** dropped 39 points against Fresno State 28 years earlier.

The finance major's performance propelled her to West Coast Conference Player of the Week, helping her later secure All-WCC honorable mention for a season when she led the Broncos in everything from points scored to minutes played to assists and steals.

## Brownridge: Ten for the books

It took all of one month of basketball for **Jared Brownridge '17** to write himself into the Santa Clara record books. His seven 3-pointers against La Sierra in December set a freshman high that knocked no less than two-time NBA MVP **Steve Nash '96** from the top spot.

The 6-2 guard from Aurora, Ill., finished the season with 10 freshman records, including points per game, 3-pointers made, and free-throw average. He was often at his deadliest when it mattered most. With SCU trailing in the final seconds at St. Mary's, Brownridge stunned the crowd with a game winner launched from a foot behind the arc.

His season's exploits not only earned him West Coast Conference Newcomer of the Year but inclusion on the Kyle Macy Freshman All-America team—the only WCC player selected. [SCU](#)



## ENGINEERING

## How's the water?

A lab on a chip helps provide the answer—which is a matter of life and death when the question is whether drinking water contains arsenic.

More than 800 million people worldwide lack access to clean water. In developing countries, especially in South Asia, groundwater resources are often contaminated by naturally occurring arsenic. In Bangladesh, nearly one-quarter of the tube wells contain toxic levels of the colorless, odorless, and tasteless heavy metal.

Existing technologies used to test water sources for arsenic are lacking, says bioengineering student **Jessica VanderGiessen '14**. Colorimetric tests—similar to a pH test used to measure the level of chlorine in pool water—are cheap, easy to use, and deliver results in the field, but the devices have serious drawbacks: They use toxic chemicals as reagents, they cannot detect low levels of arsenic, and they deliver imprecise results. Laboratory tests, meanwhile, are accurate but more expensive and require transporting water samples from remote areas to labs in major cities.

With assistance provided by the School of Engineering's Frugal Innovation Lab, VanderGiessen and bioengineering students **Alexandra Sibole '14** and **Ben Demaree '14** have developed what they believe is a better way to test for arsenic. VanderGiessen says the team's solution delivers the precision of sophisticated laboratory testing, in the field, via a handheld device that uses cheap, disposable materials and is operated by a single user.

The prototype combines three components—a sensor the size of a human pinkie, an electrochemical analyzer the size of a human hand, and a mobile phone—all powered by

a laptop computer. The sensor uses a printable-ink silver electrode embedded on a plastic-based substrate. A one-button system runs the arsenic test on a water sample. The electrochemical analyzer displays a peak; the height of the peak corresponds to the concentration of arsenic in the sample. Test results are uploaded via mobile phone to a central database for geocoding on a map.

**Frugal, not simple**

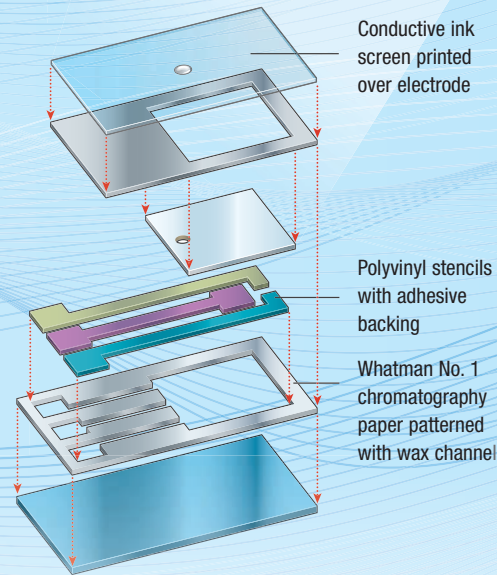
The arsenic testing device is one of the most promising student projects to have been nurtured by the Frugal Innovation Lab. Since the lab's April 2012 launch, more than 350 students have made use of its resources. At any one time, the lab is involved in 20 to 25 projects, says its director, **Radha Basu**. Basu is also the Regis and Dianne McKenna Professor of Science, Technology, and Society and holder of the Dean's Executive Professorship. She describes the lab's mission as "designing appropriate, accessible, adaptable, and affordable technologies, products, and solutions for the needs of emerging-market consumers."

Design and material choices demand thrift and creativity, says VanderGiessen. Using silver rather than gold for the electrode cut costs, and switching from paper to plastic for the substrate improved durability. "We really wanted to come up with a

disposable sensor that could conduct testing at the point of care, so people could have immediate feedback as to the quality of their water."

Basu says some people hold a mistaken belief that frugal innovation is easy or means "cheap." Not so. "It might sound like, 'Oh, frugal innovation, that's simple,' but it actually makes the engineering and the requirements more stringent. Designing for resource-constrained environments with highly diverse needs develops unique skills for our students."

It's not just users of the technology who recognize the value in those skills. So do corporations. "We say to our students: 'You're sought after because you have this training in frugal innovation and innovation for emerging markets.' As the markets shift globally, businesses will

**The sensor: layer by layer**

Conductive ink screen printed over electrode

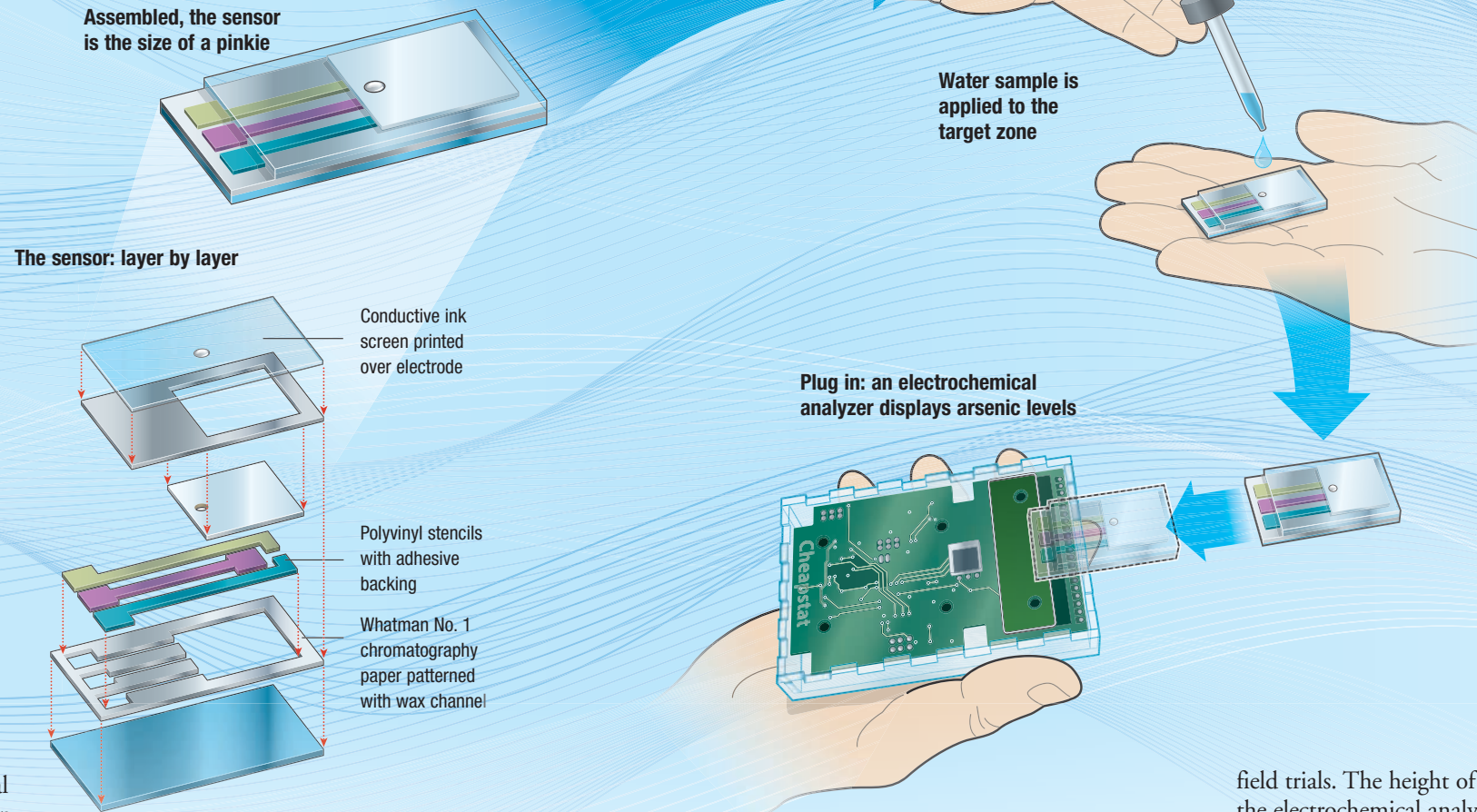
Polyvinyl stencils with adhesive backing

Whatman No. 1 chromatography paper patterned with wax channel

Assembled, the sensor is the size of a pinkie

Water sample is applied to the target zone

Plug in: an electrochemical analyzer displays arsenic levels



**Close at hand:** The device is designed to conduct testing at the point of care, so people can know within minutes whether their water is safe to drink, says Jessica VanderGiessen, pictured above in rural eastern India last summer.

field trials. The height of the peak on the electrochemical analyzer must be calibrated to a precise arsenic level so that users need not interpret the height of the peak themselves. The connection between the sensor and electrochemical analyzer must be improved to make sure the components work together seamlessly. Last, the students will ensure that the device can detect arsenic at low concentrations, such as the World Health Organization standard, and that it is detecting only arsenic. Later, the students plan to investigate whether the arsenic detector can be equipped to detect lead, mercury, and other toxic heavy metals as well. Basu is helping VanderGiessen register the intellectual property for the device.

If these obstacles can be overcome, Basu is confident that the technology will succeed in the market. "If it can be built out at scale, it can have a tremendous set of applications. It can be used all over the world by consumers, travelers, individuals in disaster areas, social enterprises, nonprofits, and government workers who are going to map the arsenic."

increasingly need students to understand how to design for the developing-world consumer."

VanderGiessen conducted field testing of the arsenic detector in rural eastern India, in partnership with St. Xavier's College, in July 2013. VanderGiessen, who was in Kolkata that summer working for a nonprofit as part of the Leavey School of Business Global Fellows Program, performed the field research on weekends. Funding for the fieldwork came in part from the Frugal Innovation Lab.

**Rely on it**

In the coming months, the student team will be busy preparing the device for commercialization and improving the prototype. The student team identified required tweaks based on the device's performance in the India

For her part, VanderGiessen clearly feels a responsibility to engineer a device users can rely on. Their lives may depend upon it. "It's one thing to test a water sample I've spiked myself with arsenic in the lab," she says. "It's another thing to test someone's only access to water and have them look you in the eye and ask whether they should continue drinking it."

Arsenic is tasteless and odorless, so someone might continue drinking it without knowing. And the adverse health impacts stemming from arsenic poisoning may not appear until long after the consumption of contaminated water. Exposure to arsenic causes a host of ailments, including cancer of the bladder, lungs, skin, and kidneys.

The practical application of frugal innovation methods embodies, for VanderGiessen, what engineering can and should be. Here's a device that meets a basic human need. And it could, she says, "genuinely be used to help the people around me."

**Justin Gerdes** SCU



FILM

# Lettuce and love

BY MICK LASALLE



Food in America had become so remote, so industrialized, so removed from the land and from the spirit that a countermovement developed in recent years to make what we eat more personal, local, and knowable again. This movement is coming in several waves and is growing throughout the United States, but no more so than in California, which is as rich in farmland as it is in ideas.

Recent work by two filmmakers who teach at Santa Clara explores two manifestations of that trend.

## It all started with tomatoes

*The Farmer and the Chef*, directed by Michael Whalen '89, premiered at the Cinequest festival in San Jose in March (with an encore screening following the first sold-out showing) and was the first film to play at the reopened Los Gatos Theatre in April. Whalen is the Knight-Ridder/San Jose Mercury News Endowed Professor of Communication at SCU. Filmed during the course of several years, this most recent of his documentaries delves into the partnership between David Kinch, the chef and owner of the highly regarded restaurant Manresa in Los Gatos, and Cynthia Sandberg of Love Apple Farms in Santa Cruz. The film details an association that's more than a collaboration but rather a symbiosis, in which each side draws from, benefits, and is influenced by the other.

The specifics of their economic relationship is shrouded in some secrecy, but the documentary gives us its basic outline. Apparently, it all started with tomatoes. After the chef started buying Sandberg's tomatoes—which look beautiful and real, not dyed red and dead—a deal was soon struck. Sandberg realized that the only way that made economic sense was for Manresa to pay a flat rate in exchange for access to whatever was on the farm, and Kinch agreed.

For both, it was ideal. As Kinch explains on camera, he is not interested in the latest culinary fads but in

developing dishes that are true to the region and that allow the food and the ingredients to express themselves. He wants to create dining experiences that could only happen on the Central Coast of California, in the foothills of the Santa Cruz mountains. Love Apple Farms, just 15 minutes away from the restaurant, was the perfect food source, tailored to his needs.

The film shows Kinch walking around the terraced vegetable patches and deciding what to make for dinner that night. (Food novices might imagine the reverse, that a chef would go in knowing what he's looking for, but this process is much more dynamic and true to the seasons.) Gradually, Love Apple grows into a larger location, and the partnership becomes more enmeshed and involved. Sandberg knows that she has to come up with a steady flow of produce for all 365 days of the year, so the planting schedule is intricate. And Kinch knows that he has to come up with recipes for the more than 300 varieties of fruits and vegetables that Sandberg is growing. Can you even name 300 varieties of fruits and vegetables?

The filmmaker does not allude to the personal lives of either the farmer or the chef, with the implication that each of their paths are full-time passions. Kinch's eyes look as driven and haunted as those of any great painter, sculptor, or musician. And though, as Kinch says, the relationship

between the restaurant and the farm isn't about politics but quality, it's hard not to see Kinch and Sandberg as doing something that's beyond food, too, that's in service of a higher principle.

Just know: If you see the movie, you will have to eat at Manresa, sooner or later. Start saving now.

## Got goat milk?

*Cease and Desist: The Story of Small Family Farms in the Age of Big Ag and Big Brother* deals with four Northern California farms that are facing terrible obstacles, with the government trying to shut them down. Why? They produce raw milk. Even when they're not selling the milk but just producing it for themselves and a tight collective, the government is sending cease and desist letters and even, in at least one case, a SWAT team. It's an example of regulations run amok—or at least being improperly applied—and of the wrong people being targeted for punishment.

The film, by husband-and-wife team **Yahia Mahamdi** and **Cynthia Mahamdi**, premiered at SCU last fall. Yahia is an associate professor of communication, and Cynthia is a senior lecturer in English. Gracefulness and balance doesn't seem to have been the intent here but rather getting the word out. You won't hear the argument against raw milk or the counterargument refuting it. But to look at the faces of these dejected farmers is to understand why the Mahamdis made this film and to be glad they did. [SCU](#)







## Conscience calling

Among the compelling confessions and questions that **Catherine Wolff M.A. '08** offers in her introduction to **Not Less Than Everything** (HarperOne) are: “The task of remaining within the Church today is a difficult one for me.” This she wrote in early 2013. “I am continuously appalled by the behavior of many of those who claim authority over me and over the practice of my faith ... I yearn for other spiritual leaders.” So then she asks: “Where better to look than the communion of the saints?” It’s there one learns, for starters, that “Conscience takes precedence over authority, not the other way around.” And it’s there where she lays out the stakes of a book project that embraces two millennia.

Wolff formerly directed the Arrupe Center for Community-based Learning at SCU. Her late brother, **William Spohn**, taught religious studies and directed what is now the Ignatian Center for Jesuit Education. For this essay collection—one Wolff was advised could be a life’s work if she tried to write it herself—she tapped theologians she’d met over the years through Spohn, and she turned to some of today’s literary luminaries, including husband Tobias Wolff, and some writers whose words have appeared in the pages of this magazine over the years. The result, subtitled **Catholic Writers on Heroes of Conscience, from Joan of Arc to Oscar Romero**, brings together striking portraits of poets and artists, priests and philosophers—but also lesser-known missionaries and women and men who paid the ultimate price for their spiritual convictions. It should be noted that the book’s publication was in the works before the election of Pope Francis.

Colm Tóibin paints the despair that Gerard Manley Hopkins, S.J., faced in “Send My Roots Rain.” Patricia Hampl writes on Michel Montaigne, beginning with the observation that “maybe the act of writing is always a hedge against oblivion.” Paul Mariani’s essay on John Berryman startles again and again: “The patron saint of purgatory, shoulders hunched, still climbing on all fours the steep inclines of those mountains toward that distant summit shimmering in light, relieved to know he can sin no more.” Alice McDermott asks “What About the Poor?” in telling the tale of Horace McKenna, S.J. Jim Shepard follows the arc of Oscar Romero’s work—from the future archbishop’s self-confessed “lack of courage when it came to speaking out in defense of his positions” in 1971 to, nine years later, putting himself squarely in the sights of a government assassination squad. Ignatius Loyola, S.J., and Dorothy Day are here. So is Mary Magdalene, care of theologian **Lisa Sowle Cahill '70**; and so is Martin Luther, portrayed by Martha E. Stortz—a professor of theology who was married to Bill Spohn.

“Conscience takes precedence over authority, not the other way around.”

Chronicling the soul-searching and, ultimately, excommunication of priest George Tyrrell in early 20th-century England, is “A Collision of Systems and Tendencies” by **Ron Hansen M.A. '95**. He notes that after Tyrrell was felled by a stroke, he was denied Catholic funeral rites, and, a year later, a two-volume biography of him was placed on the Index of Forbidden Books. But decades on, another biographer observed, “Anyone who has studied both him and the documents of Vatican II will recognize his principles reborn on nearly every page.” **SBS**



### CURVES AHEAD

When a novel’s éminence grise has the name Cosmo Validator and pulls corporate strings from a 45,000-acre ranch in Idaho (where he enjoys his retirement with his conservative, politically ambitious, petite, blond, buxom new wife), you know you’re reading a fictional romp that’s living large. In the case of **Learning Curve** (Barking Rain Press)—the briskly paced, fun-to-read novel by **Michael S. Malone '75, MBA '77**—you happen to be living large Silicon Valley style.

The story pits longtime Validator software CEO Dan Crowen against Alison Prue, the smart young head of startup software-maker eTernity. Malone uses the novel to dispense lessons gleaned from his years of writing about, sometimes teaching about, and even participating in Silicon Valley’s go-go entrepreneurial culture. Here in his first novel, Malone writes vividly about the nature of the brutal, lightning-speed competition among high tech firms in a place one character calls “just a small town.” The novel adds luster to the truism that one advisor repeats to the struggling Alison Prue: “You know, young lady, there’s an old saying in Silicon Valley. It’s that eventually you will work with, for, or against everyone else in this town.” **Alden Mudge**



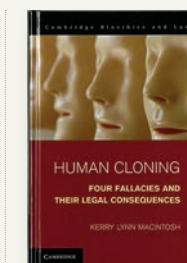
CHARLES BARRY

### TOUCH AND GO

Putting to work the magic of tablet touchscreens, SCU’s de Saisset Museum has published the first Multi-Touch book on a historic California mission. **Moving Forward: Santa Clara’s Story of Transformation** is an iBooks textbook (downloadable for free) introducing readers young and old to some of the de Saisset’s images and objects and the stories behind them—tracing an arc from Ohlone peoples to ranchos to the gold rush, and tracing a school by the name of Santa Clara from founding through going coed in 1961. **Lindsey Kouvaris '02**, museum curator, shares author credit with **Rebecca Schapp**, museum director, and **Jean MacDougall '94**, who served as collections manager for 13 years. Test your historical knowledge with quizzes sprinkled throughout. **SBS**

### PSYCH, CLONES, AND MEDIA ECOLOGY

**Abnormal Psychology across the Ages** (Praeger) is a three-volume compendium edited by **Thomas Plante**, the Augustin Cardinal Bea, S.J., University Professor of Psychology. He contributes the essay “Institutional Child Sexual Abuse: What Can We Learn from the Sexual Abuse in the Roman Catholic Church?” He examines why institutions are a breeding ground for sexual offenses, pointing out risk factors that account for the sexual violation of children—and how to prevent it. Chair and Professor of Counseling Psychology **Jerrold Lee Shapiro** writes on the advantages of group, couple, and family methods for working with a single therapist or therapist team. Professor of English **Diane E. Dreher** contributes “Abnormal Psychology in the Renaissance,” when culprits thought to be behind mental illness included “divine retribution, demonic possession, witchcraft, astrological influences, excessive passions, and imbalanced humors.” As Dreher notes, while some treatments (e.g., bleeding and purges) may no longer be de rigueur, the therapeutic virtues of exercise, pets, music, and caffeine got their due then and get it now. **Leah Gonzalez '14**



**Human Cloning: Four Fallacies and Their Legal Consequences** (Cambridge University Press), by Professor of Law **Kerry Lynn Macintosh**, takes on one of the most ethically charged issues in society—arguing that, ultimately, common fallacies have helped shape the legal landscape where cloning is concerned. The text is part of the Cambridge Bioethics and Law series. **Danae Stahnecker '15**



**Of Ong and Media Ecology** (Hampton Press) is a collection of essays building on the work of the late Walter J. Ong, S.J., a pioneer in the field of media ecology—a field that looks at the whole of human communication, whether that’s written, spoken, or decorative. It is co-edited by Thomas Farrell and **Paul Soukup, S.J., M.Div. '78, MST '80**, chair of the Department of Communication in SCU’s College of Arts and Sciences. **Kristen Intlekofer**



# A Day with the

# Dalai Lama

High-spirited and hushed moments from Feb. 24: a day to talk about business, ethics, compassion. Plus, His Holiness gets a new sweatshirt.

PHOTOS BY NOAH BERGER, MICHAEL COLLOPY, AND CHARLES BARRY







5



6

**WHAT YOU SEE:** 1 Hands [MC] 2 Arrival at the Leavey Center [NB]  
3 President Michael Engh, S.J., greets the Dalai Lama [NB] 4 Handoff:  
for him, a sweatshirt; for them, responsibility for making peace [CB]  
5 Let us pray [NB] 6 Gyuto monks chant welcome [NB] 7 "Compassion  
and kindness cost little, but the returns are great," says Lloyd Dean,  
CEO of Dignity Health, center. [NB] 8 "Wonderful," he says. [MC]



7



8



# The Catholic writer today

BY DANA GIOIA

**I** For years I've pondered a cultural and social paradox that diminishes the vitality and diversity of the American arts. This cultural conundrum also reveals the intellectual retreat and creative inertia of American religious life. Stated simply, the paradox is that, although Roman Catholicism constitutes the largest religious and cultural group in the United States, Catholicism currently enjoys almost no positive presence in the American fine arts—not in literature, music, sculpture, or painting. This situation not only represents a demographic paradox. It also marks a major historical change—an impoverishment, indeed even a disfigurement—for Catholicism, which has for two millennia played a hugely formative and inspirational role in the arts.

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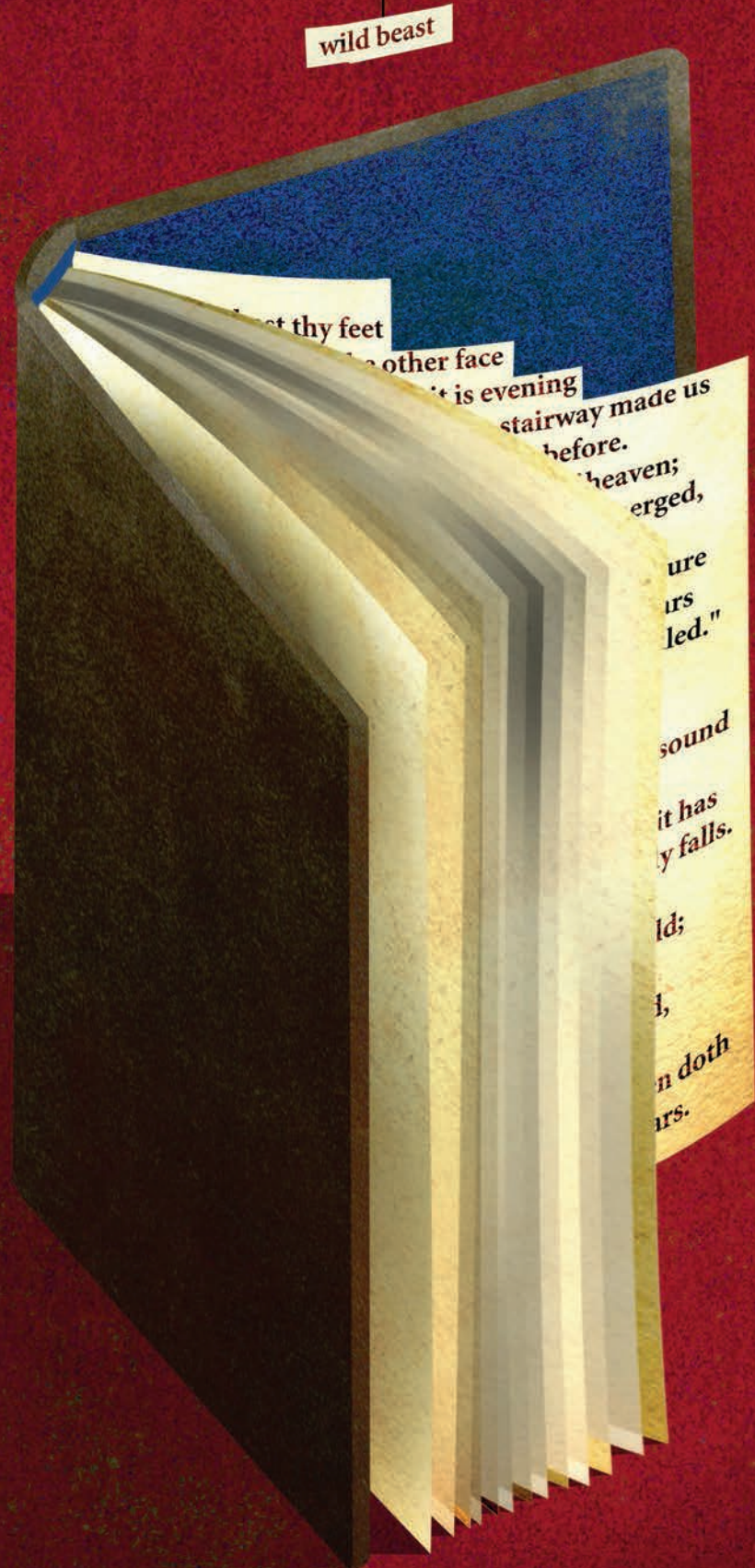
*You shall know the truth, and the truth shall make you odd.*

—FLANNERY O'CONNOR

Roman Catholicism now ranks overwhelmingly as the largest religious denomination in the United States with more than 68 million members. (By contrast, the second largest group, Southern Baptists, has 16 million members.) Representing almost one-quarter of the American population, Catholics also constitute the largest cultural minority in the nation. Supporting its historical claim of being the “universal” church, American Catholicism displays vast ethnic, national, linguistic, and social diversity. (In my first parish in Washington, D.C., it was not unusual at Mass to see congressional staffers, Central American immigrants, and urban homeless share the same pew.) While most Protestant churches continue to decline, Catholicism has grown steadily for the past 200 years through a combination of immigration, births, and conversions. On purely demographic grounds, one would expect to see a huge and growing Catholic presence in the American fine arts.

If one asked an arts journalist to identify a major living painter or sculptor, playwright or choreographer, composer or poet, who was a practicing Catholic, the critic, I suspect, would be unable to offer a single name. He or she could surely identify a few ex-Catholics, such as Andres Serrano, Terrence McNally,

ILLUSTRATIONS BY  
BRIAN STAUFFER





or Mark Adamo, who use religious subject matter for satire, censure, or shock value. Catholic exposé is now a mainstream literary genre from the farcical (*Sister Mary Ignatius Explains It All For You*) to the tendentious (*The Gospel According to Mary Magdalene*). If the question were expanded to include novelists—the most sociological of major art forms—a well-informed literary critic might offer a few names such as **Ron Hansen** or Alice McDermott, authors whose subject matter is often overtly Catholic. Those few figures would account for most of the Catholic artists visible in our culture. The journalist's immediate reaction, however, would be to consider the question itself naive or silly. Why would a serious critic even bother to know such cultish trivia? Nowadays, the arts and Christianity seem only remotely connected, if at all. Contemporary culture is secular culture, is it not?

No one wants quotas for Catholic artists, but does it not seem newsworthy that the religion of one-quarter of the U.S. population has retreated to the point of invisibility in the fine arts? (Catholicism's position in popular entertainment is the subject for another essay.) There is a special irony that this disappearance has occurred during a period when celebrating cultural diversity has become an explicit goal across the American arts. Some kinds of diversity are evidently more equal than others. Has the decline generated cultural controversy? Not especially. Neither the arts world nor the Catholic establishment cares much about the issue. There seems to be a tacit agreement on both sides that, in practice, if not in theory, Catholicism and art no longer mix—a consensus that would have surprised not only Dante but also Jack Kerouac. The consequences of this situation are unfortunate—in different ways—for both the culture and the Church.

The issues at stake are large, complex, and surprisingly slippery. When the problem is discussed, which is seldom, even in Catholic circles, it typically invites abstraction, equivocation, threnody, and rant. To

begin a responsible examination, it is necessary to define the topic carefully and then to stay factual and specific. Although the decline of Catholicism has occurred across the arts, this essay will focus on literature, which provides a useful perspective on all of the arts and their relation to the Church. Likewise, examining the situation of Catholic writers helps illuminate the current situation of all Christian writers.

*From silly devotions, and sour-faced saints,  
good Lord, deliver us.*

—ST. TERESA OF ÁVILA

**II.** Some definitions and distinctions—both religious and literary—are in order. To examine the situation of Catholic writers and literature, clarity will depend on defining those capacious categories. What is Catholic literature, and what makes an author a Catholic writer? I prefer to define both terms in strict and specific ways.

This essay concerns Catholic imaginative literature—fiction, poetry, drama, and memoir—not theological, scholarly, or devotional writing. Surprisingly little Catholic imaginative literature is explicitly religious; even less is devotional. Most of it touches on religious themes indirectly while addressing other subjects—not sacred topics but profane ones, such as love, war, family, violence, sex, mortality, money, and power. What makes the writing Catholic is that the treatment of these subjects is permeated with a particular worldview.

There is no singular and uniform Catholic worldview, but nevertheless it is possible to describe some general characteristics that encompass both the faithful and the renegade among the literati. Catholic writers tend to see humanity struggling in a fallen world. They combine a longing for grace and redemption with a deep sense of human imperfection and sin. Evil exists, but the physical world is not evil. Nature is sacramental, shimmering with signs of sacred things. Indeed, all reality is mysteriously charged with the invisible presence of God. Catholics also perceive suffering as redemptive, at least when borne in emulation of Christ's passion and death. Catholics also generally take the long view of things—looking back to the time of Christ and the Caesars while also gazing forward toward eternity. (The Latinity of the pre-Vatican II Church sustained a meaningful continuity with the ancient Roman world, reaching even into working-class Los Angeles of the 1960s where I was raised and educated.) Catholicism is also intrinsically communal, a notion that goes far beyond sitting at Mass with the local congregation, extending to a mystical sense of continuity between the living and the dead. Finally, there is a habit of spiritual self-scrutiny and moral examination of conscience—one source of so-called Catholic guilt.

The Catholic worldview does not require a sacred subject to express its sense of divine immanence. The greatest misunderstanding of Catholic literature is to classify it solely by its subject matter. Such literalism is not only reductive. It ignores precisely those spiritual elements that give the best writing its special value. The religious insights usually emerge naturally out of depictions of worldly existence rather than appear to have been imposed intellectually upon the work.

Catholic literature is rarely pious. In ways that sometimes trouble or puzzle both Protestant and secular readers, Catholic writing tends to be comic, rowdy, rude, and even violent. Catholics generally prefer to write about sinners rather than saints. (It is not only that sinners generally make more interesting protagonists. Their failings also more vividly demonstrate humanity's fallen state.) John Kennedy Toole's *A Confederacy of Dunces*, for example, presents a huge cast of characters, lost souls or reprobates all, who pursuing their assorted vices and delusions hilariously stumble toward grace and provisional redemption. The same dark comic vision pervades the novels of Evelyn Waugh, Anthony Burgess, and Muriel Spark. Ron Hansen's *Atticus* begins with the investigation of a murder. Flannery O'Connor's fiction is full of resentment, violence, and anger. "Good and evil appear to be joined in every culture at the spine," she observed, and violence is "strangely capable" of returning her characters "to reality and preparing them to accept their moments of grace." When Mary Karr titled her poetry collection *Sinners Welcome*, she could have been describing the Catholic literary tradition.

The question of who is or isn't a Catholic author also requires a few distinctions. The answer changes depending on how strictly or loosely one defines the term *Catholic*. There are at least three degrees of literary Catholicism, each interesting in different ways. First, there are the writers who are practicing Catholics and remain active in the Church. Second, there are cultural Catholics, writers who were raised in the faith and often educated in Catholic schools. Cultural Catholics usually made no dramatic exit from the Church but instead gradually drifted away. Their worldview remains essentially Catholic, though their religious beliefs, if they still have any, are often unorthodox. Finally, there are anti-Catholic Catholics, writers who have broken with the Church but remain obsessed with its failings and injustices, both genuine and imaginary. All three of these groups have legitimate claims to literary attention. This essay, however, will focus mostly on the first group, with some references to the second. These individuals best qualify as Catholic writers, and yet they are currently the least visible in a literary culture where at present only the third group, the dissidents, has any salience.

*Beauty is mysterious as well as terrible. God  
and the devil are fighting there, and the  
battlefield is the heart of man.*

—FYODOR DOSTOYEVSKY

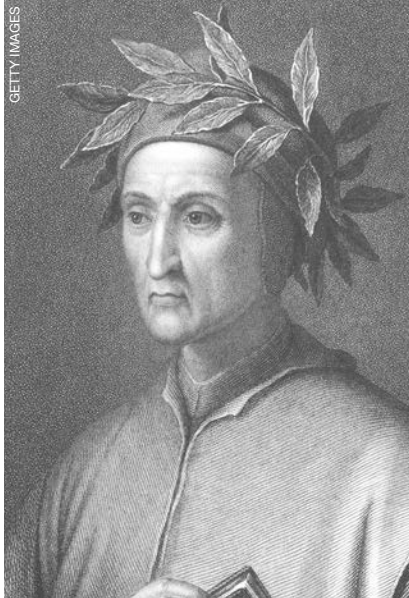
**III.** One final and uncomfortable matter needs to be acknowledged and explained—the dubious moral character of many Catholic authors. Some great Catholic writers actually were saints, such

as St. John of the Cross and St. Teresa of Ávila. Thomas Aquinas proved a formidable poet when not writing theological tracts, as did the Blessed John Henry Newman. There are currently nascent efforts to canonize both G. K. Chesterton and Flannery O'Connor—two authors with a wicked sense of humor but exemplary moral character. (Will the two statutory miracles suffice to get a comic author officially enrolled on the canon of saints?) These were writers whose lives and works demonstrated heroic virtue. But not even every saint was always saintly. Remember the lusty young Augustine's devious prayer, "O, Lord, make me chaste, but not yet!"

Many Catholic writers have been conspicuously flawed individuals. When William Butler Yeats declared, "The intellect of man is forced to choose / Perfection of the life or of the work," he did not utter a universal truth, but his formulation describes the careers of some major Catholic writers. Graham Greene's biography provides a catalog of all seven deadly sins plus a few more of his own devising. Yet Greene remains a great Christian novelist. Muriel Spark proved a horrifyingly cruel and negligent mother. She was nonetheless a comic writer of genius. The vagabond thief François Villon probably composed his magnificent religious ballades while awaiting the gallows. (As Samuel Johnson remarked, "When a man knows he is to be hanged in a fortnight, it concentrates his mind wonderfully.")

Shouldn't Catholic writers lead lives in accordance with their faith? Of course, they should. And, alas, they don't always succeed. Catholics are probably no better or worse behaved than any other denomination. Their main moral advantage is that they still tend to recognize a sin when they commit one. "To be wicked is never excusable," wrote Charles Baudelaire, "but there is some merit in knowing that you are." That self-knowledge, however, does not necessarily translate into moral perfection, as Baudelaire's own doomed and dissipated life illustrated. In a fallen world, free will is hard to manage. At the very least, perhaps their faith made them less bad. When Nancy Mitford expressed her surprise that Evelyn Waugh could be so cruel and yet call himself a Christian, the novelist replied, "You have no idea how much nastier I would be if I was not a Catholic. Without supernatural aid I would hardly be a human being." So, but for the grace of God, go us all.

In art, a flawed genius can produce a perfect masterpiece, even a religious one. *Parsifal*, *Lohengrin*, and *Tannhäuser* are three of the greatest Christian operas. Their creator, Richard Wagner, was a moral monster. Wagner wasn't Catholic, but the point remains







that some artists can cultivate a pure and spiritual imagination amid a tainted life. I shall not explore this conundrum in this essay, except to say that what concerns me here is not an author's moral character but the quality of his or her work and the authenticity of its Catholic vision.

If Catholic literature has a central theme, it is the difficult journey of the sinner toward redemption. Dante, no mean sinner himself, begins his *Commedia* with a confrontation of his own failings allegorized in three vicious animals—the lion, the she-wolf, and the leopard—symbolizing pride, lust, and violence. He then descends among the damned in hell to learn the true nature of evil. “This is what being a ‘Catholic’ poet really entails,” wrote Elizabeth Jennings, “being willing to go to the edge of Hell itself in search of God and of Truth.” Few make it back from the depths unscathed and immaculate. Perhaps it takes a sinner to convey the real meaning of damnation and redemption.

Even devout and joyful Catholic writers endure dark nights of the soul. Mystical insight exacts a price. More often than not, sanctity requires struggle. Gerard Manley Hopkins, S.J., the master of ecstatic vision, wrestled with doubt and despair:

*No worst, there is none. Pitched past pitch of grief,  
More pangs will, schooled at forepangs, wilder wring.  
Comforter, where, where is your comforting?*

Many Christian readers want inspiring books written by exemplary individuals who depict virtuous characters overcoming life's obstacles to arrive at happy endings. These readers should avoid most Catholic literature.

*An identity is not to be found on the surface.*

—FLANNERY O'CONNOR

**IV.** How can the current decline of Catholicism in American letters be accurately characterized? By what standard is it best measured and judged? One useful perspective is to go back to the middle of the previous century to analyze the two decades from the end of World War II in 1945 to the death of Flannery O'Connor in 1964. The comparison between the postwar era and today is illuminating, even shocking.

Sixty years ago Catholics played a prominent, prestigious, and irreplaceable part in American literary culture. Indeed, they played such a significant role that it would be impossible to discuss American letters in the mid-20th century responsibly without both examining a considerable number of observant Catholic authors and recognizing the impact of their religious conviction on their artistry. These writers were prominent across

the literary world. They included established fiction writers—Flannery O'Connor, Katherine Anne Porter, Walker Percy, J. F. Powers, Ernest Hemingway, Paul Horgan, Jack Kerouac, Julien Green, Pietro di Donato, Hisaye Yamamoto, Edwin O'Connor, Henry Morton Robinson, and Caroline Gordon. (Sociologist Fr. Andrew Greeley had yet to try his formidable hand at fiction.) There were also science fiction and detective writers such as Anthony Boucher, Donald Westlake, August Derleth, and Walter Miller Jr. whose *A Canticle for Leibowitz* remains a classic of both science fiction and Catholic literature.

There was an equally strong Catholic presence in American poetry, which included Allen Tate, Robert Lowell, Robert Fitzgerald, Kenneth Rexroth, John Berryman, Isabella Gardner, Phyllis McGinley, Claude McKay, Dunstan Thompson, Ned O'Gorman, John Frederick Nims, Brother Antoninus (William Everson), Thomas Merton, Josephine Jacobsen, and the Berrigan brothers, Ted and Daniel. These writers represented nearly every aesthetic in American poetry. There were even Catholic haiku poets, notably Raymond Roseliep and Nick Virgilio.

Meanwhile, the United States enjoyed the presence of a distinguished group of Catholic immigrants, including Jacques Maritain, Czesław Miłosz, Dietrich von Hildebrand, Henri Nouwen, René Girard, John Lukacs, Padraic and Mary Colum, José Garcia Villa, Alfred Döblin, Sigrid Undset, and Marshall McLuhan. Some of the writers came to the United States to flee communism or Nazism. (Jesuit philosopher Pierre Teilhard de Chardin came here, late in life, to flee the European Catholic hierarchy.) These writers were supported by engaged Catholic critics and editors with major mainstream reputations, such as Walter Kerr, Wallace Fowlie, Hugh Kenner, Clare Boothe Luce, Robert Giroux, William K. Wimsatt, Thurston Davis, and Walter Ong. The intellectual milieu was further deepened by “cultural Catholics” whose intellectual and imaginative framework had been shaped by their religious training—writers such as Eugene O'Neill, John O'Hara, J. V. Cunningham, James T. Farrell, John Fante, Mary McCarthy, and John Ciardi, as well as—at the end of this period—John Kennedy Toole and Belfast-born Brian Moore.

The cultural prominence of midcentury American Catholic letters was amplified by international literary trends. The British “Catholic Revival” led by writers such as Graham Greene, Evelyn Waugh, J. R. R. Tolkien, Edith Sitwell, Ronald Knox, Hilaire Belloc, David Jones, Muriel Spark, Elizabeth Jennings, and Anthony Burgess provided a contemporary example of how quickly a Protestant and secular literary culture could be enlivened by new voices. (G. K. Chesterton had died in 1936, but he continued to exercise



enormous influence on both British and American writers.) At the same time in France another Catholic revival had emerged guided by novelists Georges Bernanos and François Mauriac and poets Paul Claudel and Pierre Reverdy, all of whom were widely read in the United States. Another factor inspiring American Catholic authors, a disproportionate number of whom were Irish American, was the rise of modern Irish literature. Long the province of Protestants, 20th-century Irish letters suddenly spoke in the Catholic accents of writers such as James Joyce, Sean O’Casey, Frank O’Connor, and Flann O’Brien. Not surprising, American Catholic writers of this period saw themselves as part of an international movement.

*The crowded stars seemed bent upon being understood.*

—G. K. CHESTERTON

**V**. The explosion of American Catholic writing in the two decades after World War II has sometimes been described as a renaissance or revival, but these attractive terms are misnomers. There was no earlier American Catholic literary tradition to be reborn. Until the war years, American literature had been mostly a Protestant affair seasoned by a scattering of Jewish voices (with both groups becoming increasingly secular). Although Catholics had ranked as the nation’s largest religious denomination since 1890, there were social, linguistic, educational, and cultural barriers that slowed their literary development. Despite the success of a few popular figures, such as Joyce Kilmer, there had been almost no literature of enduring significance. It took half a century of growth and progress in Catholic schools and universities, journalism, and publishing to

make the mid-20th-century achievement possible. The period from 1945 to 1964 represented the first full flowering of the American Catholic imagination—a powerful expansion of the national literature, which impressed both the pagan and the pious with its energy, depth, and originality. It was not a rebirth but a nativity—the sensibility of an ancient faith heard in a new world for the first time. The poor, immigrant communities that had reshaped the American population now helped reconfigure American letters.



The postwar decade was not a period of Catholic literary dominance, which is not, to my mind, an attractive or desirable goal. It was, instead, an era in which Catholic voices in all their diversity played an active role in shaping the dynamic public conversation that is American literature. Catholicism was not only seen as a worldview consistent with a literary or artistic vocation. Rich in rituals, signs, and symbols, the Roman Church was often regarded as the faith most compatible with the artistic temperament. It was never surprising to hear that some writer had converted, be it the young Robert Lowell or Ernest Hemingway, the middle-aged Allen Tate or Edith Sitwell, the older Tennessee Williams or Claude McKay, or even the dying Wallace Stevens or Jaime de Angulo. After all, as another deathbed convert, Oscar Wilde, remarked, “Catholicism is the only religion to die in.”

Sixty years ago it was taken for granted that a significant portion of American writers were Catholics who balanced their dual identities as artists and believers. These writers published in the mainstream journals and presses of the time as well as with specifically Catholic journals and presses. They also won major literary awards. Between 1945 and 1965 Catholic novelists and poets received 11 Pulitzer Prizes and five National Book Awards (six NBAs if one counts O’Connor’s posthumously published *Complete Stories* in 1972).

Catholic authors were reviewed and discussed in the general press. They were also intelligently covered in the large and varied Catholic press. Thomas Merton, for example, published with Harcourt Brace, New Directions, and Farrar, Straus and Cudahy, as well as small monastic and ecclesiastical presses. He was reviewed in *Time*, *Life*, *The Atlantic Monthly*, and *Saturday Review* as well as *Commonweal*, *Ave Maria*, *Catholic World*, and *Theology Digest*. Writers also had the opportunity, if they were so inclined, to reach a Catholic audience directly in person on a large speakers’ circuit of religious schools and associations. Although crippled by lupus, Flannery O’Connor helped pay the family bills on the lecture circuit. She visited colleges, conferences, seminaries, and even a convent of cloistered nuns. She found travel tiring, but she often enjoyed the people she encountered. “When you assume that your audience holds the same beliefs as you do,” she declared, “you can relax a little.”

It is instructive to see how large and substantial the Catholic literary subculture once was and how much it influenced literary coverage in the general press. Reading through Flannery O’Connor’s published interviews, a scholar today might be surprised to see that half of them appeared in Catholic journals—an inconceivable situation now for a serious young writer. Equally inconceivable, the secular journals asked her informed and respectful questions about the relation of her faith

to her art. The midcentury Catholic writer could address both the general reader and the Catholic reader—knowing that both audiences were not only on speaking terms but also overlapped.

*The supernatural is an embarrassment today.*

—FLANNERY O’CONNOR

**VI.** Looking back on the midcentury era of O’Connor, Merton, Porter, and Tate, one could summarize the position of American Catholic literary culture with four characteristics. First, many important writers publicly identified themselves as faithful Catholics. Second, the cultural establishment accepted Catholicism as a possible and permissible artistic identity. Third, there was a dynamic and vital Catholic literary and intellectual tradition visibly at work in the culture. Fourth and finally, there was a critical and academic milieu that actively read, discussed, and supported the best Catholic writing. Today not one of those four observations remains true. Paradoxically, despite the social, political, economic, and educational advancement made by Catholics over the past half century, our place in literary culture has dramatically declined. In order to describe the current situation, we would have to restate each of the observations in a radically different form.

Sixty years ago many established writers identified themselves as faithful Catholics. Today there are still a few writers who admit to being practicing Catholics, such as Ron Hansen, Alice McDermott, Mary Karr, Donna Tartt, Tobias Wolff, or Richard Rodriguez, but they seem notable exceptions in an aggressively secular literary culture. Many Catholic authors follow their faith quietly. More significant, most young writers no longer see their religion as a core identity—in spiritual or aesthetic terms. Their faith is something to be hidden or discarded in order to achieve success in an arts world that appears hostile to Christianity. In practical terms, who can blame them?

Sixty years ago there were many famous literary conversions to Catholicism. These haven’t stopped altogether. Not long ago there were the celebrated literary “bad girl” and “bad boy” conversions of Mary Karr and Franz Wright. (There is more rejoicing in heaven over one lost poet found than in 99 novelists who have never strayed.) Now, however, the most common form of “conversion” is among artists who leave the Church. Some writers have made leaving the faith a recurring habit. Vampire novelist Anne Rice has publicly rejoined and renounced the Church twice.

The second observation—that the cultural establishment once accepted Catholicism as a possible

and permissible artistic identity—also needs to be substantially revised. Today the cultural establishment views faithful Catholics with suspicion, disdain, or condescension. From its earliest stages, American society has displayed a streak of anti-Catholicism, which originated in Protestant, especially Puritan, antagonism toward Rome. Anti-papist hatred became an enduring element in populist bigotry as exemplified by the Know-Nothings and Ku Klux Klan. This ingrained bias was perpetuated by class prejudice against the waves of poor immigrants—first the Irish, Italian, German, Polish, Hungarian, Mexican, and later the Filipino, Cuban, Puerto Rican, Vietnamese, Haitian, and Central American poor who came to the United States in search of a better life. The American Catholic Church has historically been the church of immigrants and the poor. Consequently, the Roman faith has often been viewed as one of the backward beliefs these dispossessed groups brought over from the Old Country.

Anti-Catholicism has also been common among the intelligentsia. As Patrick Moynihan observed, anti-Catholicism remains “the one respectable form of intellectual bigotry.” During the ceremony when O’Connor was posthumously awarded the National Book Award, her editor Robert Giroux recalled one literary celebrity complaining, “Do you really think Flannery O’Connor was a great author? She’s such a Roman Catholic.” Would anyone have made a similar remark at the ceremonies honoring Philip Roth or Ralph Ellison? As poet-historian Peter Viereck commented, “Catholic baiting is the anti-Semitism of liberals.” But the Left enjoys no monopoly on anti-Catholicism. Despite some ecumenical progress in recent years, it remains a persistent prejudice among Southern fundamentalists and evangelicals. A New York leftist and an Alabama Pentecostal may not agree on much, but too often they share a dislike of Catholics.

Despite a public culture committed to diversity and tolerance, anti-Catholicism has grown measurably worse among academics and intellectuals over the past decade—driven in equal parts by sexual abuse scandals, gay rights, resurgent atheism, and lingering historical prejudice. At best, Catholicism is seen as a private concern rather than a public identity and certainly not an advisable or reliable basis for a personal aesthetic. As the British novelist Hilary Mantel recently declared, “Nowadays the Catholic Church is not an institution for respectable people.”

The third observation that there was a dynamic and vital Catholic literary tradition also needs to be





revised. There is currently no vital or influential Catholic tradition evident in mainstream American culture. The few distinguished writers who confess their Catholicism appear to work mostly in isolation. Such isolation may not hamper their creativity. Hansen, McDermott, Rodriguez, and Wolff rank among the nation's finest authors. But their lack of a collective public identity limits their influence—as Catholics—both on the general culture and on young writers. Meanwhile the less-established writers who have made Catholicism the core of their artistic identity work mostly outside mainstream literary life in a small Catholic subculture that has little impact on general cultural life.

Finally, the fourth observation—that there was a critical and academic milieu that discussed and supported the best Catholic writing—perhaps needs to be revised the least, but the current situation reveals a substantially diminished scene. There has been a vast retrenchment of this intellectual milieu. (This trend has been aggravated by the many Catholic colleges and universities that now seem socially embarrassed by their religious identity.) There is still a small, imperiled, and largely segregated cohort of Catholic magazines such as *Commonweal*, *America*, and *Crisis*, as well as serious ecumenical publications such as *First Things* and *Image*, as well as scholarly ones such as *Christianity and Literature* and *Renascence*. Their collective reach and readership has declined, and they stand at a greater distance from mainstream culture than their equivalents did 60 years ago. The influence of these journals, even the largest like *First Things* and *America*, is limited to a shrinking subculture. Moreover, few Catholic journals still publish a substantial number of book reviews or provide much literary coverage. Consequently, they provide neither much employment for Catholic critics who seek to write for their own community nor significant exposure for emerging authors.

What is the effect of this intellectual segregation? The Catholic voice is heard less clearly and less often in the public conversations that inform American culture. Consequently, Catholics have lost the power to bring their own best writers to the attention of a broader audience. Today, if any living Catholic novelist or poet has a major reputation, that reputation has not been made by Catholic critics but by the secular literary world, often in spite of their religious identity. In literature at least, the Catholic media no longer command sufficient cultural power to nominate or effectively support what is best from its own community. Has this situation disturbed Catholic leaders? Not especially. The Catholic subculture seems conspicuously uninterested in the arts.

What absorbs the Catholic intellectual media is politics, conducted mostly in secular terms—a dreary battle of Right versus Left for the soul of the American Church. If the soul of Roman Catholicism is to be

found in partisan politics, then it's probably time to shutter up the chapel. If the universal Church isn't capacious enough to contain a breadth of political opinion, then the faith has shriveled into something unrecognizably paltry. If Catholic Christianity does not offer a vision of existence that transcends the election cycle, if our redemption is social and our resurrection economic, then it's time to render everything up to Caesar.

Wallace Stevens remarked that "God and the imagination are one." It is folly to turn over either to a political party, even your own. If American Catholicism has become mundane enough to be consumed by party politics, perhaps it's because the Church has lost its imagination and creativity.

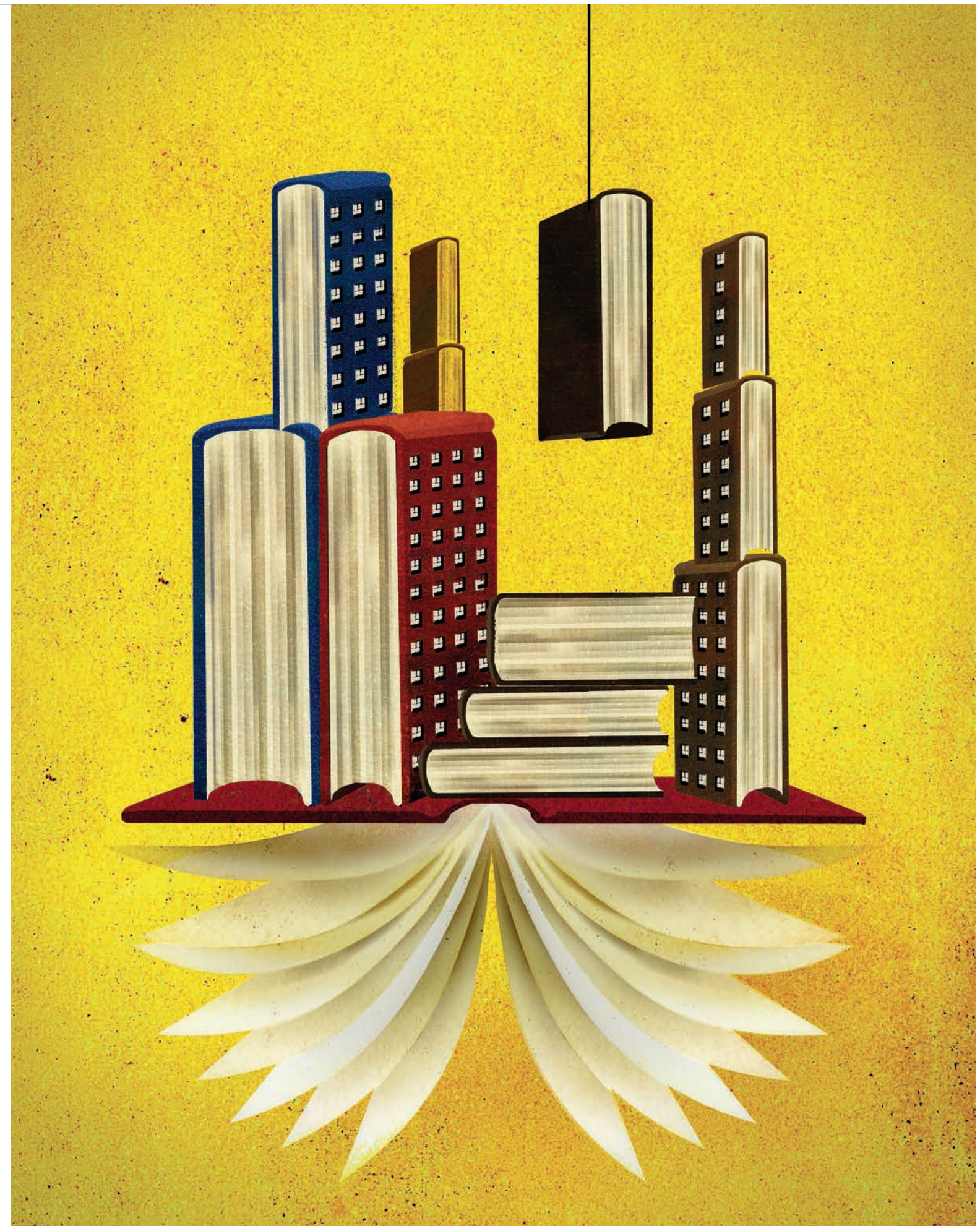
*Many people judge a religion by its art,  
and why indeed shouldn't they?*

—ELIZABETH JENNINGS

**VII.** In the literary sphere, American Catholics now occupy a situation closer to that of 1900 than 1950. It is a cultural and religious identity that exists mostly in a marginalized subculture or else remains unarticulated and covert in a general culture inclined to mock or dismiss it. Among the "respectable people" Hilary Mantel mentioned, Catholicism is retrograde, déclassé, and disreputable. No wonder Catholic writers keep a low profile. After all, what do writers gain now by identifying themselves as Catholics? There is little support from within the community—not even the spiritual support of an active artistic tradition. The general intellectual and academic culture remains at least tacitly anti-Catholic. The situation brings to mind Teresa of Ávila's witty complaint, "If this is the way You treat your friends, no wonder You have so few."

If one needs an image or metaphor to describe our current Catholic literary culture, I would say that it resembles the present state of the old immigrant urban neighborhoods our grandparents inhabited. They may still have a modicum of local color amid their crumbling infrastructure, but they are mostly places from which upwardly mobile people want to escape. Economically depressed, they offer few rewarding jobs. They no longer command much social or cultural power. To visualize the American Catholic arts today, don't imagine Florence or Rome. Think Newark, New Jersey.

A different person might summarize the situation slightly differently, or argue with the phrasing of particular observations, but I doubt that any honest observer of current literary culture could refute this sad summary of Catholic letters today. Despite its proclamations of diversity and multiculturalism,





contemporary American letters has little use for Catholicism, and Catholics have retreated from mainstream cultural life.

By now I have surely said something to depress, anger, or offend every reader of this essay. It depresses me, too, but I won't apologize. If I have outlined the cultural situation of Catholic writers in mostly negative terms, it is not out of despair or cynicism. It is because to solve a problem, we must first look at it honestly and not minimize or deny the difficulties it presents. If we want to revitalize some aspect of cultural life, we must understand the assumptions and forces that govern it. The collapse of Catholic literary life reflects a larger crisis of confidence in the Church that touches on all aspects of religious, cultural, and intellectual life. What I have said so far also pertains, in general terms, to all American Christians. Whatever their denomination, they have increasingly disengaged themselves from artistic culture. They have, in effect, ceded the arts to secular society. Needless to say, for Catholicism, this cultural retreat—indeed, this virtual surrender—represents a radical departure from the Church's traditional role as patron and mentor to the arts. In only 50 years the patron has become the pariah.

*It is the test of a good religion  
whether you can joke about it.*

—G. K. CHESTERTON

**VIII.** The schism between Christianity and the arts has had two profound consequences, two vast impoverishments—one for the arts world, the other for the Church. First, for the arts world, the loss of a transcendent religious vision, a refined and rigorous sense of the sacred, the breaking and discarding of two thousand years of Christian mythos, symbolism, and tradition has left contemporary American art spiritually diminished. The shallow novelty, the low-cost nihilism, and the vague and sentimental spiritual pretensions of so much contemporary art—in every media—is the legacy of this schism, as well as the cynicism that pervades the arts world.

This last point needs to be clarified to avoid any misunderstanding. Art does not need to be religious. There are great masterpieces that have no hint of religious transcendence. What I am suggesting is something more subtle and complex. Culture is a conversation. A vigorous culture contains different voices, often in

active debate. The voice of religious faith enlarges and enlivens the overall dialectic of culture, even among nonbelievers, just as the voice of secular society keeps religious writers more alert and intelligent. Once you remove the religious as one of the possible modes of art, once you separate culture from the long established traditions and disciplines of spirituality, you don't remove the spiritual hungers of either artists or audience. You satisfy them more crudely with the vague, the pretentious, and the sentimental. The collapse of the culture that supported O'Connor and Porter, Powers and Merton led to the culture that consumes teen paranormal romances, ghost reality shows, and Internet Wiccans.

The great and present danger to American literature is the growing homogeneity of our writers, especially the younger generation. Often raised in several places in no specific cultural or religious community, educated with no deep connection to a particular region, history, or tradition, and now employed mostly in academia, the American writer is becoming as standardized as the American car—functional, streamlined, and increasingly interchangeable. The globalization so obvious in most areas of the economy, including popular culture, has had a devastating impact on literature. Its influence is especially powerful since globalized commercial entertainment—movies, television, popular music, and video games—now shapes the imagination of young writers more pervasively and continuously than do literary texts. An adolescence in Los Angeles is not much different from one in Boston or Chicago when so many thousands of hours are spent identically in the same virtual worlds. Is it any wonder that so much new writing lacks any tangible sense of place, identifiable accent, or living connection to the past? Nourished more by global electronic entertainment than active individual reading, even the language lacks resonance and personality. However stylish and efficient, writing with no past probably has no future.

If you dislike Christianity—which some readers of this essay surely do—you may regard the decline of Catholic literature as a sign of progress. It seems proof positive that contemporary Christianity lacks creativity and cultural intelligence. But even in secular terms, this position is myopic and self-defeating (not to mention undemocratic). The retreat of the nation's largest cultural minority from literary discourse does not make art healthier. Instead, it weakens the dialectic of cultural development. It makes American literature less diverse, less vital, and less representative.

There is a temptation for members of a cultural elite to see their values as the only respectable virtues, a tendency that blinds the group to both cultural innovation and aesthetic dissent, especially from people deemed marginal to established intellectual society. Jazz, blues, film, detective fiction, science fiction, and photography were all arts that emerged without

elitist approval, and yet they all made indisputable contributions to American culture. In retrospect, it seems clear that the great accomplishments of mid-20th-century American fiction depended on the emergence of Jewish, Catholic, and African American voices. These distinctively accented voices—Saul Bellow and Bernard Malamud, Flannery O'Connor and J. F. Powers, Ralph Ellison and James Baldwin—opened up new vistas of American fiction by articulating the worldview of groups previously marginal. People on the margins see some things more clearly than do those privileged to live at the center. When the elite and the powerful silence the voices of outsiders, culture hardens into convention. Any secular reader who wishes Catholic voices away unknowingly furthers the narrowing and standardization of American letters.

The second consequence of this cultural schism affects the Church. The loss of the aesthetic sensibility in the Church has weakened its ability to make its call heard in the world. Dante and Hopkins, Mozart and Palestrina, Michelangelo and El Greco, Bramante and Gaudí have brought more souls to God than all the preachers of Texas. The loss of great music, painting, architecture, poetry, sculpture, fiction, and theatre has limited the ways in which the Church speaks to people both within and beyond the faith.

Catholicism rightly revels in its theological and philosophical prowess, which is rooted in two millennia of practice and mastery. Theology is important, but formal analytical thought—the *splendeur et misère* of Roman Catholicism—is not the primary means by which most people experience, accept, or reject a religious faith. They experience the mysteries of faith (or fail to) in the fullness of their humanity—through their emotions, imagination, and senses as well as their intellect. Until recently, a great strength of Catholicism has been its glorious physicality, its ability to convey its truths as incarnate. The faith was not merely explained in its doctrine but reflected in sacred art, music, architecture, and the poetry of liturgy. Even St. Thomas Aquinas knew there were occasions to put theology aside and write poetry. His resplendent verses are still sung with incense at Eucharistic Benediction. "Bells and incense!" scoffs the Puritan, but God gave people ears and noses. Are those organs of perception too humble to bring into church? For very good reason, participating in Mass involves all five senses. We necessarily bring the whole of our hairy and heavy humanity to worship.

Nowhere is Catholicism's artistic decline more painfully evident than in its newer churches—the graceless architecture, the formulaic painting, the banal sculpture, the ill-conceived and poorly performed music, and the cliché-ridden and shallow homilies. Saddest of all, even the liturgy is as often pedestrian as seraphic. Vatican II's legitimate impulse to make the Church and its liturgy more modern and accessible was implemented mostly by clergy with no training in the arts. These

eager, well-intentioned reformers not only lacked artistic judgment; they also lacked a respectful understanding of art itself, sacred or secular. They saw words, music, images, and architecture as functional entities whose role was mostly intellectual and rational. The problem is that art is not primarily conceptual or rational. Art is holistic and incarnate—simultaneously addressing the intellect, emotions, imagination, physical senses, and memory without dividing them. Two songs may make identical statements in conceptual terms, but one of them pierces your soul with its beauty while the other bores you into catalepsy. In art, good intentions matter not at all. Both the impact and the meaning of art are embodied in the execution. Beauty is either incarnate, or it remains an intangible abstraction.

Whenever the Church has abandoned the notion of beauty, it has lost precisely the power that it hoped to cultivate—its ability to reach souls in the modern world. Is it any wonder that so many artists and intellectuals have fled the Church? Current Catholic worship often ignores the essential connection between truth and beauty, body and soul, at the center of the Catholic worldview. The Church requires that we be faithful, but must we also be deaf, dumb, and blind? I deserve to suffer for my sins, but must so much of that punishment take place in church?

*I can, with one eye squinted,  
take it all as a blessing.*

—FLANNERY O'CONNOR

**IX.** In such a culture, in such a Church, in such a time, what is the Catholic writer to do? Isolated, alienated, discredited, ignored, how can he or she survive, let alone prosper? Aren't things too far gone to change? The answer can only be ... of course not. Times are always bad. Culture is always in trouble. The barbarian is always at the gate, and some part of the Church inevitably needs a good sweeping. *O tempora! O mores!* is a perpetual complaint. As every Catholic knows, we live in a fallen world where—*o felix culpa*—we rejoice in the possibilities of redemption.

For the artist, every problem represents a sort of opportunity. The necessary insight here is that history doesn't solve problems, culture doesn't solve problems; only people do. The history of the Church and the history of art repeatedly demonstrate that a few people of sufficient passion, courage, and creativity can transform an age. If we learn nothing else from the lives





of the saints, we should know the power their works and examples had to change an age. St. Francis of Assisi had a greater impact on European society than any ruler of the Holy Roman Empire.

New artistic movements originate in similar ways. They grow out of the efforts of a few catalytic individuals who reject a bankrupt or moribund status quo and articulate a compelling new vision. French Symbolism and English Romanticism, both of which became transformative international movements, each began with a handful of writers. Once the new vision is articulated and embodied in masterful works, it spreads quickly, indeed indomitably—uniting people in a common cause. The successes of cultural and religious movements inevitably reveal that many people already share the new ideals but do not feel empowered until there is a credible public call to action. The real challenge is not in the number of participants but in the arrival of a few powerful innovators who can serve as cultural catalysts. Two great poets are stronger than two thousand mediocrities.

The Catholic writer really needs only three things to succeed: faith, hope, and ingenuity. First, the writer must have faith in both the power of art and the power of the spirit. The cynicism that pervades contemporary cultural life must be replaced by a deep confidence in the human purposes and importance of art. Art is not an elitist luxury or a game for intellectual coteries. It is a necessary component of human development, both individually and communally. Art educates our emotions and imagination. It awakens, enlarges, and refines our humanity. Remove it, dilute it, or pervert it, and a community or a nation suffers—becoming less compassionate, curious, and alert, more coarse, narrow, and self-satisfied.

The Catholic writer must also recover confidence in his or her own spiritual, cultural, and personal identity. How can I, for example, as an Italian and Mexican American understand myself without acknowledging the essential link with Catholicism? It is in my cultural DNA—from generations of ancestors. Catholicism is my faith, my heritage, my worldview, my mythology, and my community. Banish or deny that spiritual core—for whatever reason—and I lose some of my authenticity as an artist. This loss is surely part of the agony so tangible in the writing of ex-Catholics. It hurts to renounce part of your own identity, even if you consider the abnegation a necessity. Who can blame them for writing with such passion about the Church? Even a phantom limb can cause excruciating pain. They rightly refuse to become homogenous and generic writers in a global secular culture. They no longer have a spiritual home, except in their dissent.

This essay was developed from a talk hosted by the Ignatian Center for Jesuit Education at Santa Clara University. A shorter version of the essay originally appeared in the journal *First Things*.

A Catholic writer must also have hope. Hope in the possibilities of art and one's own efforts. Hope in the Church's historical ability to change as change is needed. The main barrier to the revival of Catholic writing and the rapprochement of faith and the arts is despair, or perhaps more accurately acedia, a torpid indifference among precisely those people who could change the situation—Catholic artists and intellectuals. Hope is what motivates and sustains the writer's enterprise because success will come slowly, and there will be many setbacks.

Finally, there is a third element that has nothing to do with religion. The Muse is no Calvinist. She does not believe that faith alone justifies an artist. The writer needs good works—good literary ones. The goal of the serious Catholic writer is the same as that of all real writers—to create powerful, expressive, memorable works of art. As Flannery O'Connor observed, "The Catholic novelist doesn't have to be a saint; he doesn't even have to be a Catholic; he does, unfortunately, have to be a novelist." The road to Damascus may offer a pilgrim sudden and miraculous intervention, but faith provides no shortcuts on the road to Parnassus.

All writers must master the craft of literature, the possibilities of language, the examples of tradition, and then match that learning with the personal drive for perfection and innovation. There is a crippling naïveté among many religious writers (and even editors) that saintly intentions compensate for weak writing. Such misplaced charity is folly. The Catholic writer must have the passion, talent, and ingenuity to master the craft in strictly secular terms while never forgetting the spiritual possibilities and responsibilities of art. That is a double challenge, but it does ultimately offer a genuine advantage. If faith provides no shortcuts to Parnassus, once the literary pilgrim attains the summit, it does afford him or her a clearer vision. The Catholic writer has the inestimable advantage of a profound and truthful worldview that has been articulated, explored, and amplified by two thousand years of art and philosophy, a tradition whose symbols, stories, personalities, concepts, and correspondences add enormous resonance to any artist's work. To be a Catholic writer is to stand at the center of the Western tradition in artistic terms.

This perspective is invaluable in times, like ours, of intellectual confusion. The Catholic writer understands the necessary relationship between truth and beauty, which is not mere social convention or cultural accident but an essential form of human knowledge—intuitive, holistic, and experiential. Art is a form of knowing—distinct and legitimate, rooted in feeling and delight—that discovers, in the words of Jacques Maritain, "The splendor of the secrets of being radiating into intelligence." That insight makes possible the great potential of Christian literature to depict the material world, the physical world of the senses, while also revealing behind it another invisible and eternal dimension.

*How long, I wondered, could this thing last?  
But the age of miracles hadn't passed.*

—IRA GERSHWIN

**X.** The renewal of the Catholic arts will not come from the Church itself. I am prepared to believe in miracles, but the notion that the Catholic hierarchy will make literature and the arts a priority and then exercise good judgment in supporting them exceeds all credulity. The bishops may occasionally recite some high-minded cant on the subject of culture, but their passions lie elsewhere. They have more pressing problems to address, including some of their own making. Ecclesiastical indifference, however, is a great blessing—perhaps even the miracle I hope for. Focused on other issues, the hierarchy is unlikely to interfere with any cultural awakening. They won't even notice an artistic renaissance until long after it is fully launched into the world.

The renewal of Catholic literature will happen—or fail to happen—through the efforts of writers. Culture is not an intellectual abstraction. It is human energy expressed through creativity, conversation, and community. Culture relies on individual creativity to foster consciousness, which then becomes expanded and refined through critical conversation. Those exchanges, in turn, support a community of shared values. The necessary work of writers matters very little unless it is recognized and supported by a community of critics, educators, journalists, and readers. The Communion of Saints is not only a theological concept, it is the model for a vibrant Catholic literary culture. There is so much Catholic literary talent—creative, critical, and scholarly—but most of it seems scattered and isolated. It lacks a vital sense of cultural community—specifically a conviction that together these individuals can achieve meaningful change in the world. If Catholic literati can recapture a sense of shared mission, the results would enlarge and transform literary culture.

If the state of contemporary Catholic literary culture can best be conveyed by the image of a crumbling, old, immigrant neighborhood, then let me suggest that it is time for Catholic writers and intellectuals to leave the homogenous, characterless suburbs of the imagination, and move back to the big city—where we can renovate these remarkable districts which have such grace and personality, such strength and tradition. It is time to renovate and reoccupy our own tradition. Starting the renovation may seem like a daunting task. But as soon as one place is rebuilt, someone else will already be at work next door, and gradually the whole city begins to reshape itself around you. Renovation is hard work, but what a small price to pay—to have the right home. **SCU**

#### FURTHER READING:

## Three from a baker's dozen

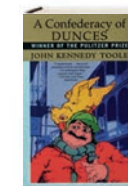
### A sampling of Dana Gioia's reading list in American Catholic fiction

At the NEA, Gioia launched The Big Read in 10 cities and then turned it into the largest literary program supported by the federal government. For us, he's put together an annotated assortment of 13 favorites from American Catholic writers. To whet your appetite, here are three. **Read more in the digital magazine.** [santaclaramagazine.com/catholicwriter](http://santaclaramagazine.com/catholicwriter)



#### Flannery O'Connor, *The Complete Stories* (1971)

Let me begin with the obvious choice—Flannery O'Connor's short stories. To avoid quibbling, let's choose them *all* in her posthumously published *Complete Stories*, which was voted in a large poll of American writers as the finest volume of fiction ever to win the National Book Award. Fifty years after her death, O'Connor's ghost still looms so intimidatingly over contemporary Catholic writing that some young authors resent her stature. I understand their plight, but her ferocious comic tales provide a gold standard for American Catholic fiction. The English Romantics dealt with John Milton's ghost. We can deal with O'Connor's.



#### John Kennedy Toole, *A Confederacy of Dunces* (1980)

Let's not leave the South quite yet but consider an odd comic masterpiece, John Kennedy Toole's *A Confederacy of Dunces*, another posthumously published work, saved from obscurity by the author's formidable mother and the editorial care of Walker Percy. *A Confederacy of Dunces* is a big novel with a huge cast of characters, but it never sprawls. Toole's plotting is as expertly paced and designed as that of Henry Fielding or Charles Dickens. Toole's characters display almost every vice imaginable, but nonetheless they remain generally likable. The novel presents a cavalcade of human folly in a fallen world, where divine grace leads both the innocent and the idiotic to a series of small redemptions. We never doubt, however, that given the chance, every character will probably mess things up again.



#### Alice McDermott, *After This* (2006), *Someone* (2013)

Reading Alice McDermott's novels proves continually instructive. I pick up each slim, new volume expecting a compact story told impeccably, but when I finish the book, I'm astonished at how much life—both personal and social—she has squeezed into its pages. I especially recommend *After This*, which chronicles the lives of an Irish-American couple (and their children) from their first meeting at the end of World War II to the Vietnam era. McDermott is remarkably adept at portraying the inner lives of Catholics, which in *After This* include the complicated years of Vatican II. Although told mostly in small vignettes, the novel has powerful narrative drive and cumulative emotional impact. McDermott remains a quiet wonder.



# Our stories and the theatre of awe

Pulitzer Prize–winning author Marilynne Robinson speaks about grace, discernment, and being a modern believer.

In February, author Marilynne Robinson came to the Mission Campus to speak about the presence and role of grace in the plays of Shakespeare. Her visit, sponsored by the Ignatian Center for Jesuit Education, was part of the Bannan Institute's yearlong exploration of the theme "What Good Is God?" During Robinson's visit, *Santa Clara Magazine* Editor **Steven Boyd Saum** spoke with her about grace in her own writing, how to teach discernment, and what it means to be a modern believer.

Robinson is the author of the novels *Gilead*, which won the 2004 National Book Critics Circle Award and the 2005 Pulitzer Prize for fiction; *Home*; and *Housekeeping*, which was nominated for a Pulitzer; as well as four books of nonfiction. She teaches at the University of Iowa Writers' Workshop.

**You're here to give a talk called "Grace in Shakespeare." What about *grace* in Robinson, since that's a term that is so often applied to your writing?**

The interpretation of Shakespeare plays that I'm doing is suggesting a different way of turning the question of grace than I myself would have thought of without pondering those plays. I think about that phrase from the Gospel of John, "full of grace and truth"—it suggests more than an *accidental* relationship between grace and truth. The grace of God, I think, is almost simultaneous with the word *God* itself. From the human point of view, I think that when you participate in grace, you're elevated above worldly considerations—grudges, fears, resentments—all those things that you accumulate in the clutter of self-protectiveness that arises as you develop in life.

The moments of grace are the moments in which your vision of reality is, for the moment, actually free. You are out of the trenches. And I think that is something that people very often feel they have experienced, that experientially it is true.

I often talk to people who have no theological vocabulary, but the minute the concept of grace becomes available to them, they recognize it. They love it. It could so easily be the core of any sort of reconstruction of our religious sensibilities.

**Have you experienced that in your writing workshops?**

Oh, yes. My students are wonderful. Like everybody else, they're shy about any kind of religious issue and made anxious by it. But these are the kinds of ideas that do engage them. A lot has happened to corrupt the vocabulary of religious thought. It's always been hard, I think, for writers to feel that they could use it as a subject, but it's much harder when the generous impulses of fiction seem to run contrary to the ungenerous constructions that are made of religious sensibility. That's a problem that religious institutions have to solve. Nobody else can do it.

**Let me ask you a question that Michael Engh, S.J., the president of Santa Clara, asked the Dalai Lama when he was just here: How do you teach students discernment?**

I don't know. I think that human beings are basically discerning and that you have to be careful not to distract them or mislead them or alarm them. I think that a great deal of the best teaching is simply to take away anxiety: *You can do this, it's in your nature. What do you think?* It is in people's nature, and they can think for themselves. We have

created this sort of culture of "right" answers that's based on an irrationalist model that really is blown sky-high. I mean, it has no leg to stand on. Like science, for example—which, God bless, I love science—it has created a dialect of intellectual speech that gets imposed on people through education, and if it fits badly with the uses that they would want to make of language, with the articulations of experience they would want to express, they're left sort of baffled. It silences them, because usually this sort of dialect has such authority. It is learning, as far as they're concerned; it's intellectualism, even. So you can actually sort of freeze people, even in their own thoughts, by giving them conclusions. I think that's one of the things we're dealing with all the time now: people who think that you can't believe XYZ because, rationally—which means in Newtonian terms—it's not possible. But that's just an archaic mode of thought.

**And you're very articulate in talking about what you call the "miraculous" that one discovers through science—this sense of wonder and amazement, whether it's quantum mechanics or the surface of Mercury.**

Exactly. A lot of scientists act as if what they are doing is deflating awe, and what they're doing, in fact, is making the universe into a theatre of awe that nobody could've imagined. I'm glad that they don't act consistently with their own sort of very poor public relations. I mean, I think it's an incredible privilege to live now, when the blossoming of scientific consciousness is just unbelievably beautiful.

**You've said that you would've been a poet if you could have. What kind of poet would you have been?**

Oh, much better than I've given any sign of being up to this point. I get solicited to add a poem to some anthology just because I write [*laughter*]. They have no idea. I could sabotage the whole enterprise [*laughter*].

**About two years ago, *Poetry* magazine published a collection asking various writers what the difference is between a poem and a prayer. How would you answer that?**

That's an interesting question. I wrote a review of an anthology of American poetry and it occurred to me: What is *American* poetry? How is it not *Japanese* poetry? So I went to a nice big bookstore and I bought every kind of foreign poetry book that I could find, and [I saw that] there are very characteristic patterns of American poetry. And they follow, I think,



quite predictably the pattern of religious meditation. Very, very often they take the hurt hawk or whatever it might happen to be and then, in the great tradition of Herbert and so on, they meditate deeply into this starting place they have. And that looks like prayer to me. I'm not so sure that this is universal. But I don't know because, of course, I'm culturally encased in this one.



Reflect up: Marilynne Robinson

This fall we had Christian Wiman here. He talked about what it means to be a modern believer. I'm wondering what that means for you. Along with that is the challenge of saying you're *religious* versus being *spiritual*.

I'm religious. I mean the traditions are articulations of a truth that is greater than any specific articulation. And that, conceptually, they're the language we have, in the same way that

English is the language we have. *Spirituality* seems often to me to be unserious at the deepest sense. You know what I mean? I know about things historically, that's just my habit of mind. But it makes me very aware that very thoughtful people have shaped and considered, and that ideas that are enormously valuable to me have come down through a chain of transmission—which is my religious tradition, our religious tradition. It would seem inhumane to me to try to step free of what is, in many cases, the most beautiful thinking people have done. I really do believe, very deeply, that reverence toward God has to be simultaneous with reverence toward humankind and history, too. And that if you refuse the gifts—the best but also the most painful in many cases, and the most frightening and most tragic—you're sort of betraying all those generations before that were in conversation with God, too. It seems holier-than-thou, in a way, to say I'm *spiritual* and not *religious*.

**We talked earlier about how grace has been used to describe your writing. What kind of writing process do you use to get to that point? Does it spring fully formed? Is it a constant re-edit?**

Well, you know, as strange as it sounds, it's pretty fully formed. I have no idea how any of this happens. None. There will be periods of time—for example, the present—when I have no fictional impulses at all, and then someday I will. And they're very specific in the sense that I feel that something for which I have no words—like a concept, but that's not the right word, is in my mind—and that it has the substance of a long narrative. When I have felt that, it has been true. I don't feel it very often, but I can't account for it. It's just how it is. If it's not there, I just torment myself. If it's there, I can actually do it. And it governs me. I edit very little. [SCU](#)

## WEB EXCLUSIVES

**Explore more:** Read more from Robinson, and from the Igantian Center's yearlong 2013–14 Bannan Institute, which asked the question, "What Good Is God?" [santaclaramagazine.com](http://santaclaramagazine.com)

**One of the things you've said is, "Teaching is a distraction and a burden, but it's also an incredible stimulus." How so? How have you found it shaping your own writing?**

I have kind of a charmed life in the sense that I teach in a city where we have really interesting students, and I mean interesting in relevant ways. I think I've learned a lot listening to them talk about each other's work, because they have a way of sifting and focusing, both on plausibility issues as well as technical issues. And these might very well be issues that I've thought about myself. So I think teaching continuously resensitizes you to the salient questions when you're creating whatever it is we do.

**In one of your essays, you talk about Dutch paintings as an example of finding beauty in the everyday. You talk about the Dutch reclaiming land from the sea as an analogy for creating a new vocabulary. So is there something about the Dutch you have consciously found yourself coming back to?**

There is something deeply appealing to me about the Dutch aesthetic. My brother is an art historian and very much drawn toward that period, so I knew Vermeer before I knew anything about the cultural context that he came from. But the light! There is that wonderful image, which I'm afraid might be a little spoiled now, of Rembrandt's mother reading a Bible with the light coming from the text, and it's completely naturalistically true that reading a bright page would reflect light up. But it's a beautiful image, and more beautiful when you think it would've been so rare, up to that point, for women to read at all. Things like that are just very appealing to me.



## Take it slow

### California coastal peregrinations

If you've ever driven from Half Moon Bay to San Francisco, you're missing out on the real view, says **Margaret Leonard '76, J.D. '79**. To truly experience the beauty of the natural coastline, she recommends walking those 44 miles—along the windy bluff trails dotted with wildflowers, through the Fitzgerald Marine Reserve and past the Montara lighthouse, exploring beaches and tide pools, then along the mountain trail toward Rockaway Beach in Pacifica, and on paths with scenic ocean views that lead, eventually, to the Golden Gate Bridge.

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# Take it slow


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An avid hiker (Leonard has hiked the Inca Trail in Peru and the Annapurna Sanctuary trek in Nepal, among other notable places), the Santa Cruz native traces another favorite route, along the entire coastline of Monterey Bay. Starting near the Santa

See sanderlings and marbled godwits wading in the surf.

Cruz Wharf and hiking across state parks, beaches, and wildlife refuges down the coast to Monterey, you might see sanderlings and marbled godwits wading in the surf on the beach, or Caspian terns diving for fish, or perhaps you'll catch a glimpse of a

whale breaching the water's surface or a pod of dolphins in the distance. Hear the chatter of the birds, the crash of waves.

The Monterey Bay route is one that Leonard first walked herself more than 15 years ago. "After I retired I thought, *Oh, I could get other people to do that walk. It's so interesting,*" she says. So in 2010, she launched Slow Adventure, arranging self-guided, inn-to-inn walking tours along the Northern California coast. The 40- to 50-mile walks are spread out over five days, encouraging walkers to move at their own pace, to savor and enjoy. **Kristen Intlekofer** 



EDWARD ROCKS

## UNDERGRADUATE

**1947 Kenneth Cribari** writes: "I will be 90 in October. My wife, Kathleen, is 87. We have been married for 65 years. We have six children, 13 grandchildren, and eight great-grandchildren."

**1954 A. A. Chanteloup** is retired in Sunnyvale. He writes that he's taking care of his very ill wife and enjoys *Santa Clara Magazine*.

**1960 Michael C. De Prie** writes, "After almost 54 years I have finally retired—22 years in the U.S. Army and 32 years as a partner in a small CPA firm."

**1964 Nick Tone** writes that he is retired from the high tech industry, having worked for Westinghouse Electric, Northrop Grumman, and Intel. He has been residing in the Sierra foothills for 15 years. Tone enjoys watching his four grandsons grow, including the son of **Joseph P. Tone '01**. Since 1989, he has traveled yearly to Sunriver, Ore., where the Class of '64 enjoys golf and other outdoor activities. Tone looks forward to his 50th reunion this fall.

**1966 Larry Palla** has changed careers after 43 years at Greene Engineers. He and his wife, Barbara, are now running the organic Meder Street Farms in Santa Cruz. They also spend time with their grandkids, ages 1, 4, and 6.

**1968 John Giovannetti** has been inducted into the Lemoore Union High School Hall of Fame in the category of Friend of Lemoore High School. He served on the school's board of trustees for 12 years. For the past 18 years, he coached girls' soccer at the junior varsity and varsity levels.

Superior Court Judge **Donald J. Sullivan J.D. '71** received the prestigious Judge of the Year Award for 2013 from the San Francisco Trial Lawyers Association. He has presided

over a trial department in the criminal division since 2003. Previously, Sullivan served as a judge in the Unified Family Court. He immensely enjoyed the 45th reunion of his class. He lives in Mill Valley with his wife, Genevieve.

**1969 Jose Goulart M.S. '71** writes that he is retired from his position as professor at the University of the Azores, Portugal.

**Bob Labozetta M.A. '75** writes: "After 33+ years teaching at the secondary and lately the community college level—and after six years living in Oregon—my wife, Susan, and I sold our home and most of our possessions, and bought a motor home. I may put my SCU education to work by writing who-knows-what, figuring out how to brew beer on the road, fishing across this great land, and viewing historical sites."

**Peter Wise MBA '73** will finally retire next year. "What a long, strange trip it's been," he writes. He plans to devote time to puppy mill rescues and awareness. He and his wife, Julie, live in Louisville, Colo.

**1970 Bill McGrath** completed his 25th year on the bench in San Diego County as a Superior Court judge. He and wife Grace met during their junior year abroad in Vienna and have been married for 44 years with two sons and two grandchildren.

**Alana Hagood Myles** was elected to the Monterey Peninsula Unified School District Board of Trustees.

**1974 Joanna Haston** writes, "Greetings, Class of '74! **Lyn Haston '74** and I look forward to seeing you at the Grand Reunion in October. Blessings."

**Thomas E. Jensen J.D. '77** writes: "Retired ... at 8,800 feet, in a mountaintop log home 40 miles west of Colorado Springs. Living the life!"

# Out west: Presidential and provincial

## California calling: President of University of San Francisco

**Paul Fitzgerald, S.J. '80** returns to the West Coast this summer to become the new president of our sister Jesuit school in the Bay Area, the University of San Francisco. It's a homecoming in more ways than one for Fr. Fitzgerald; he grew up in Los Gatos and has family here in the South Bay and Central Valley. For the past five years he's served as vice president for academic affairs at Fairfield University in Connecticut. At USF he takes the baton from



BARBARA RIES

**Stephen A. Privett, S.J., M.Div. '72**, who has served as president since 2000.

Ordained to the priesthood in 1992, Fr. Fitzgerald taught at SCU beginning in 1997 in the Department of Religious Studies and served as an associate dean and senior associate dean in SCU's College of Arts and Sciences. In addition to his bachelor's degree in history from SCU, he earned a master's of divinity from Weston School of Theology in 1991, a doctorate in the sociology of religion in 1997 from the University of Paris, and a pontifical doctorate in ecclesiology from the Institut Catholique de Paris in 1999. He also served as an adjunct lecturer at the Education College in Xiamen, China, and as a visiting lecturer at Hekima College in Nairobi, Kenya.

He's a fine cook. "I never met a national cuisine I didn't appreciate," he says. "Sharing a meal is an amazing opportunity to share life. It's not for nothing that Jesus' most important conversations took place over meals."


And he loves teaching. "There is no more joyful place for me than being in the classroom. Watching the light go on in the eyes of a student as he or she 'gets it'; seeing a student develop an argument logically, rationally, and with consistency and depth; that, finally, is what we are all about as a university." Amen. **SBS**

## Oregon territory: A new provincial for the Jesuits

**Scott Santarosa, S.J., '88, M.Div. '99** heads north from Los Angeles this summer to take on duties as the new provincial of the Oregon Province of the Society of Jesus. But he won't be leaving California job responsibilities behind for long; as the Jesuits merge the California and Oregon provinces in the next couple years, he'll become head of the new province—which also includes the states of Alaska, Washington, Idaho, Montana, Nevada, Utah, Arizona, and Hawaii.

Fr. Santarosa was appointed to his new post in November 2013. He's served on the boards of numerous Jesuit institutions, including SCU's Board of Trustees. Since 2006, he has served as pastor of Dolores Mission Church in Los Angeles' Boyle Heights neighborhood, where he conducted much of his pastoral work in Spanish.

Previously, he worked for five years at Verbum Dei High School in Watts, Los Angeles, helping restore the failing inner-city school. As the *Los Angeles Times* reported, the school was on the verge of closing in 2000; now a quality Catholic preparatory school for low-income students, it's an institution where, for the past six straight years, 100 percent of graduating students were accepted to college.

And there's this: When Fr. Santarosa was invited to give the opening prayer for the 2013-14 legislative session of the California State Assembly, he dedicated the prayer to his grandparents, "Pasquale and Grazie Santarosa, proud immigrants from Italy, and to all of our ancestors who built a life together in this Golden State." He said, "Loving God, help us to be true to the vision of our ancestors, who sacrificed so that we could be here today, who faced unknown challenges and unseen dangers, but guided by a vision of a compassionate land waiting with open arms, who stepped forth onto this land to become fruit pickers and lumber workers who would dream of sending their children to college and who would see that dream realized." **KI** 



CHARLES BARRY



JENNIFER THERMES





## LIVES JOINED



**Aneal Vallurupalli '09** and **Daniella (Klopocki) Vallurupalli '09** on June 1, 2013, in his hometown of Dallas. They celebrated with a traditional South Indian wedding—and other fellow Broncos in attendance. The couple met during summer orientation just before their freshman year.

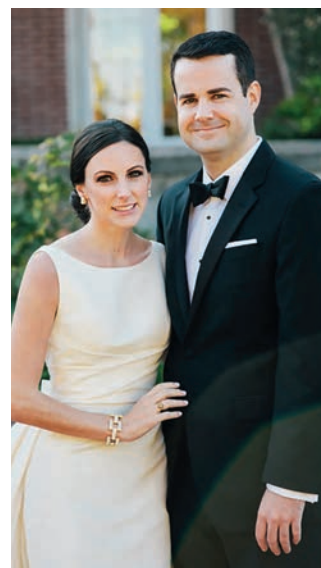
**Jennifer (Cooke) Bauer '01, MBA '11** and **Jeffrey Bauer MBA '11** on July 27, 2013, in Burlingame. **Cindy (Barrango) Rodondi '01** served as a bridesmaid. Many Santa Clara undergraduate and MBA alumni were in attendance from the Classes of '01 and '11 respectively. The happy couple lives in San Jose.



**Katie Carlson '03** and **Vince Rafe MBA '07** on Sept. 7, 2013, at the Santa Clara Mission. They celebrated among family and friends, and many Broncos were in attendance, including bridesmaid **Stacy (Hartman) Greenwood '04**. The couple honeymooned in Italy and are currently living in Santa Monica, Calif.

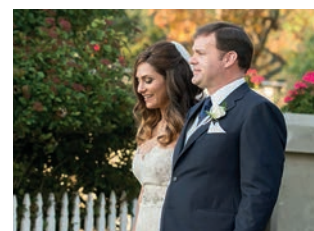
See and submit photos online, where you'll also find lists of all the Broncos who were at these joyous ceremonies. [santaclaramagazine.com/classnotes](http://santaclaramagazine.com/classnotes)

**Peter Schmidt '08** and **Emily Vance Brown**, Loyola Marymount graduate, on Sept. 7, 2013, at the Plantation Farm Camp in Sonoma County. Included in the wedding party were **Kevin Schmidt '08** and **Matt Young '08, M.S. '10**. The couple lives in Sausalito.



**Lisa Dazols '01** and **Jennifer Chang** in June 2013 at San Francisco City Hall. The newlyweds have a film coming out this year called *Out and Around: Stories of a Not-So-Straight Journey* ([outandaround.com](http://outandaround.com)).

**Lisa Agrimonti '87** and her partner of eight years, **Verlynn Pinkney**, on Dec. 7, 2013, in Minnesota. Lisa is a shareholder and energy law attorney with the law firm Briggs and Morgan, in Minneapolis. Verlynn is a retired retail executive.



**Briana Di Bari '05** and **Neil Schachter** on Oct. 13, 2013, in Burlingame. Other Broncos in attendance included groomsman **John Kollus '01**. The couple met in law school in Washington, D.C., and currently reside in New York City.

**Carey DeAngelis '05, MBA '12** and **Ben Fredlake** on Nov. 16, 2013, in Scottsdale, Ariz. The couple resides in Phoenix.



**Emily Moellentine '10** and **Alex Nelson '10** on Oct. 26, 2013, in Carmel, Calif.

**Ed Rodriguez** writes, "I am a retired senior partner after a 39-year career with KPMG, principally in Silicon Valley. My wife, Pam, and I split our time between homes in Saratoga, Calif., and Truckee/Northstar in North Lake Tahoe. Our future includes extensive travel and spending time with our three daughters and son, their spouses, and four grandchildren (and one more on the way)."

**1975 Steven Chiesa** is one of four recipients of the 2014 Distinguished Engineering Alumni Award, presented by Santa Clara's School of Engineering. For the past 26 years, Chiesa has been a champion of student learning as associate professor of civil engineering and as associate dean of undergraduate studies.

**1977 Tom Lawless J.D. '82** was appointed to serve a five-year term on the Arizona Racing Commission. A shareholder in the Phoenix law firm of Milligan Lawless, specializing in estate planning and corporate law, Lawless has a broad-based practice representing individuals and companies across many industries. He is a life member of the Phoenix Thunderbirds and has been an avid fan of thoroughbred racing.

**Arnie Maurins** discussed the role of the library in a high tech world in an interview with NewsReview.com. Maurins became director of the Washoe County Library System, in Nevada, in 2008.

**1979 Michael Dee** is now a president, Retail Division, at the Henry S. Miller Company, a 100-year-old private commercial real estate firm in Dallas. Dee resides in Dallas with his wife, Julie, and their three daughters, ages 19, 16, and 13.

**Priscilla Kisling MBA '85** writes, "I moved to the Portland, Ore., area in January and started working as chief financial officer for Business Valuation Resources, a niche publisher of business valuation guides, books, and online

resources for the professional business appraiser. This big change allows me to be in the same area as my daughter, Kristina, who graduated from University of Portland in May 2013."

**1982 Bill Brown, OMV**, was appointed as the advancement director for Mission and Apostolate for the Oblates of the Virgin Mary in Boston. Fr. Brown just completed his three-year term as director of St. Joseph Retreat House in Milton, Mass.

**1983** In March, **Pat Gelsinger** was one of two keynote speakers at the 20th annual Silicon Valley Prayer Breakfast, "Creating Connections That Count." Gelsinger is the CEO of VMware, a technology company headquartered in Palo Alto. He worked at Intel for 30 years, becoming the company's youngest vice president and first chief technology officer. He is married with four children. His books include *The Juggling Act: Bringing Balance to Your Faith, Family, and Work* (David C. Cook, 2008).

**1985** Cornerstone Structural Engineering Group, a firm founded 10 years ago by **Todd M. Goolkasian** and **Maureen (Orlando) Goolkasian**, has been awarded an Engineering Excellence Award by the American Council of Engineering Companies for its successful use of public outreach and innovative construction methods in the design of the new Mountain Road 319 Bridge in Tulare County, Calif.

**1988 Frank Basich** is the Inland Marine Team Lead for Allianz Global Corporate and Specialty (AGCS) in San Francisco. He has been in the insurance industry for 24 years and with AGCS for the last 11. He lives in Petaluma with his wife of 23 years, Jennifer, and their 9-year-old son, Sam. He writes, "It was great to catch up with so many wonderful friends at the 25th reunion. Thank you so much for all the great memories!"



## BIRTHS AND ADOPTIONS

**Joanne Bannan Vogt '94** and **Erik Vogt**—a boy, Reaves Augustine, on March 8. He was 9 pounds, 8 ounces and 22.25 inches long. He lives with his parents and sister, Regina Virginia, in Chandler, Ariz.

**Shelly (O'Neil) Haugh '94** and husband **William Haugh**—their daughter, **Crissan Rowan Haugh**, in May 2013. She joins big brother James, 2.

**Vijay "Jay" Daftary '97** and wife **Tara**—a boy, **Neal**, on Feb. 8, 2013. The family lives in Reno, Nev.

**Mark Davis '01** and **Rachel Davis**—their third child, **Clara Mariam Davis**, on Nov. 22, 2013. She was born at home. They write, "Best wishes to all SCU alumni and their families!"

**Mary Chong Carrera '02** and husband **Jesus**—their second son, **Angel**, on Dec. 6, 2013. Brother **Jesse** loves showering Angel with kisses and can't wait to play Ninja Turtles with him.

**Courtney (Chatalas) Gerlich '02** and husband **Ira Gerlich**—their first child, **Maxwell Chatalas Gerlich**, on Oct. 25, 2013. The family lives in Seattle.

**James Goodnow '03** and **Erin Ryan Goodnow '03**—their second child, **Brody Ryan Goodnow**, on Dec. 30, 2013. His sister, **Kelly Claire**, welcomed him home as well. The family lives in Phoenix.

**Lindsay Caron '04, M.A. '07** and husband **James Caron**—a boy, **Luke Andrew Caron**, on Jan. 15.

**Rebecca (Levy) Corwin '04** and husband **Brian**—their second child, **Matthew Decker**, on Sep. 30, 2013. His brother, **Jonathan**, welcomed him home too. The family lives in the Boston area.

**Sara (Tobin) Raby '04**, husband **Chris Raby**, and 2-year-old **Sean Liam**—a girl, **Sydney Quinn Raby**, on Oct. 27, 2013. They live in Newark, Calif.

**1992 P. J. Vaughn MBA '98** is now living in Buenos Aires, Argentina. She works for Chevron as the general manager of the Buenos Aires Shared Services Center.

**Keely Elizabeth (Nelson) Berg '05, M.A. '06** and husband **Chris**—their daughter, **Annabelle Rylie Berg**, on July 3, 2012. The family lives in San Jose, where they have purchased their first home.

**Ashley Ellingwood '05** and husband **Andrew**—a boy, **Andrew James Ellingwood II**, on Dec. 29, 2013, in San Jose. He weighed 8 pounds, 4 ounces and was 20.5 inches long. The new parents have never been happier. Ashley, who has been a client advisor at J.P. Morgan for more than six years, was promoted to vice president in the private bank serving high net worth clients and the venture capital community in Northern California.

**Kyle Ostrom '05** and **Marcy (Redmond) Ostrom '05**—a son, **Brandon**, on Sept. 30, 2013. He joins siblings **Keira** and **Tyler**. The family lives in Glendale, Calif., where **Kyle** teaches chemistry and **Marcy** works at an elementary school.

**Catherine (Cochrane) Western '05** and **Andy Western '06**—a beautiful daughter, **Anna Elizabeth**, on Feb. 3.

**Jenny Moody Sullivan '07** and husband **Brian**—a son, **James Theodore "JT" Sullivan**, on Dec. 27, 2013. He weighed 8 pounds, 8 ounces and was 21 inches long.

Keep your fellow Broncos posted on what's happening.

**Mobile:**  
[m.scu.edu/classnotes](http://m.scu.edu/classnotes)

**Online:**  
[scu.edu/alumupdate](http://scu.edu/alumupdate)

**By snail mail:**  
Class Notes  
Santa Clara Magazine  
500 El Camino Real  
Santa Clara, CA 95053

**1994 Steven B. McLaughlin** has been selected for promotion to colonel. In July, he will graduate from the U.S. Army War College with a master's in strategic studies.



# THE POWER OF ONE DAY

**1997 David Blonar** writes, "Hallo from England! I wrapped up an M.A. in Systematic Theology and Philosophy from the University of Nottingham—yep, you read that right. Really enjoyable work. It brought back lots of memories and made me all the more grateful for **Fr. Tollini's** lectures. Much love from overseas!"

**Chantel Waterbury**, founder and CEO of Chloe + Isabel, was interviewed for the *Huffington Post's* Women in Business series. Waterbury launched Chloe + Isabel after a 15-year tenure developing, designing, and sourcing jewelry for the corporate jewelry industry. Waterbury's interest in the direct-selling space stemmed from her years at Santa Clara, where she paid her way through college selling Cutco cutlery.

**1999 Amy Warner M.S. '00** was recently elected vice president of Precision Analog. She is responsible for setting and driving strategy with the goal of sustainable growth and profitability with differentiated analog signal chain products designed for the industrial, energy, and communications markets.

**2005 Ben Taft** was pinned as a registered nurse on April 13. He graduated from the accelerated nursing class of Samuel Merit University School of Nursing.

**2009 Caroline Gardner** is a senior tax accountant at SRI International, one of the largest contract research institutes in the world. As a nonprofit, SRI is committed to discovery and to the application of science and technology for knowledge, commerce, prosperity, and peace. Gardner is responsible for tax compliance issues across the United States and internationally.

**2012** The Houston Dash have acquired goalkeeper **Bianca Henninger** from FC Kansas City in exchange for

the team's third-round selection in the 2014 National Women's Soccer League college draft. The Los Gatos native, recently on loan with FC Bayern Munich of Germany's Frauen-Bundesliga, played four years at Santa Clara before being selected by the Philadelphia Independence of the now-defunct Women's Professional Soccer league in 2011.

Both **Dana Knudsen** and **Tanya Schmidt**, who played volleyball for the Broncos, are now playing professionally in Europe: Knudsen in Murcia, Spain, and Schmidt in Germany.

## GRADUATE

**1971 Bob Hale M.S., M.S. '79** writes, "Retired. Living in Carlsbad, Calif. Volunteering at Museum of Making Music. Enjoying life!"

**1973 John Maydonovitch M.S.** is one of four recipients of the 2014 Distinguished Engineering Alumni Award, presented by Santa Clara's School of Engineering. He was recognized for his exemplary model of service, leadership, mentoring, and entrepreneurship. Maydonovitch currently serves as chair of the Industry Advisory Board. In 1999, he established two awards to honor the late SCU professor **Gerald Markle**, founder of the Applied Mathematics Department. As CEO of MCE, a local manufacturing company, he regularly recruits Santa Clara Engineering students for internships, providing mentoring and job experience.

**1979 Mark Hurtubise M.A.**, president and CEO of Inland Northwest Community Foundation, was recognized in the May 2013 issue of *Spokane Coeur d'Alene Living* magazine as among the "Power 50" who are making things happen in the North Idaho/Eastern Washington region.

**1981 Beth Kerttula J.D.** was awarded a fellowship with her alma mater, Stanford University. As visiting fellow with the Center for Ocean Solutions, Kerttula will help strengthen decision makers' understanding of policy implications of changing oceans and climates. Previously, Kerttula was a member of the Alaska Legislature, where she served in the House since 1999 and as minority leader since 2007.

**1983 Marguerite Britton J.D.** joined Richmond-based CPA firm PIASCIK as tax manager. She was previously a U.S. tax consultant and manager for MG Partners in Paris and Thomas St. John in London.

**1984 Steven Laufer MBA** is leaving employment with the state of California for General Motors in Phoenix.

**1987 Peter Oppenheimer MBA** was appointed an independent director of the Goldman Sachs Group. He will be a member of each of the firm's Audit, Risk, Compensation and Corporate Governance, Nominating, and Public Responsibilities committees. For the past decade, Oppenheimer has been the chief financial officer of Apple and also serves as its senior vice president. In March, Apple announced Oppenheimer's plans to retire this September.

**1990 Aleksander Zecevic M.S., Ph.D. '93** is one of four recipients of the 2014 Distinguished Engineering Alumni Award, presented by Santa Clara's School of Engineering. Zecevic has been professor of electrical engineering at Santa Clara for the past 20 years and also serves as associate dean for Graduate Engineering Programs. His interest in the intersection between science and religion has resulted in the publication of two books on the subject, as well as

the course Chaos Theory, Metamathematics, and the Limits of Knowledge: A Scientific Perspective on Religion.

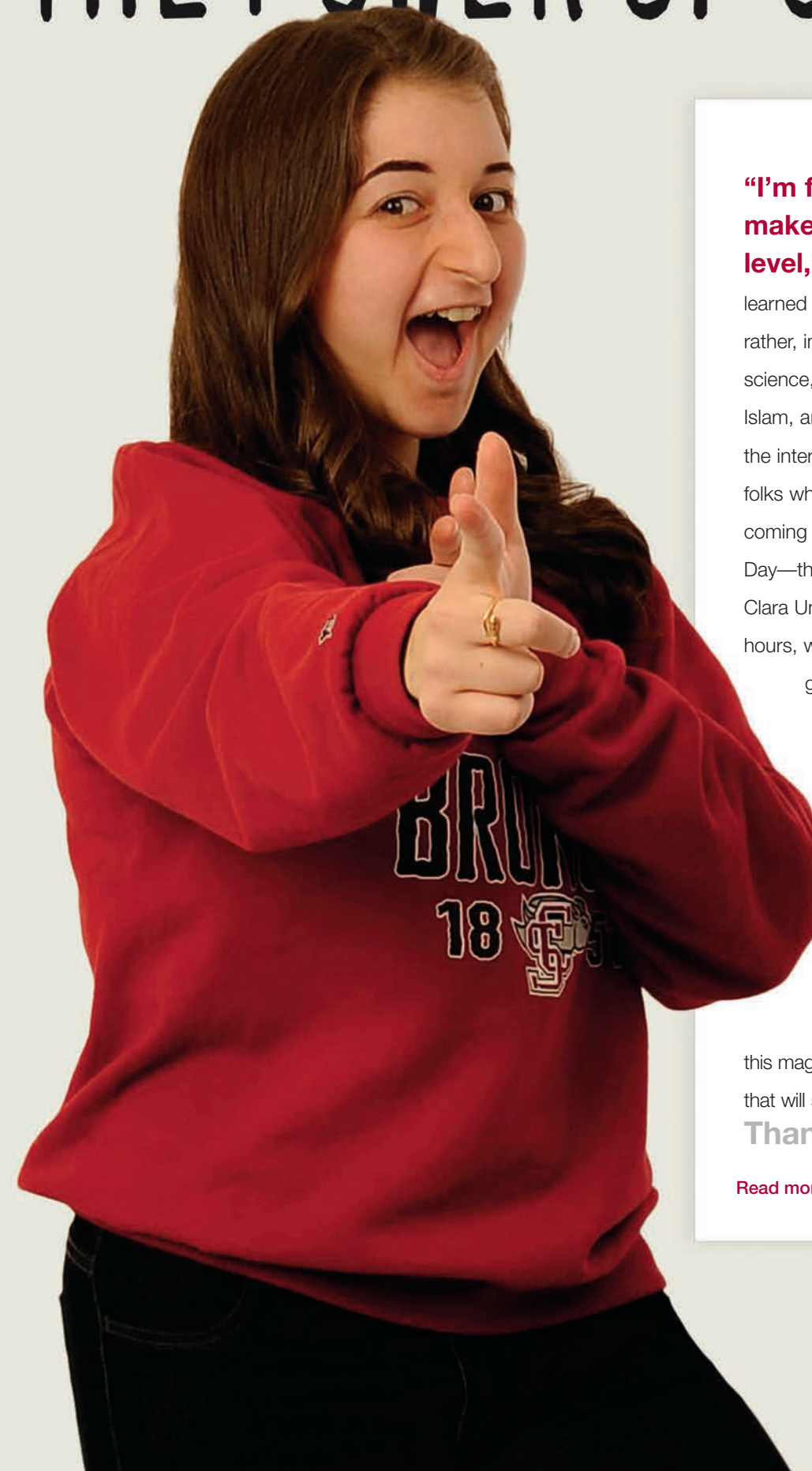
**1993 Timothy K. Shih Ph.D.** is one of four recipients of the 2014 Distinguished Engineering Alumni Award, presented by Santa Clara's School of Engineering. He is a professor of computer science and information engineering at National Central University in Taiwan. A prolific researcher, Shih has more than 480 publications and is the founder of the *International Journal of Distance Education Technologies*. He is a fellow of the Institution of Engineering and Technology.

**1997 Kim Gibbons MBA** joined technology startup NetNumber as its chief marketing officer in November 2013. Gibbons lives with her family in Sunnyvale.

**2001 Gillian Thorp M.A.** is the CEO and co-founder of Three Stones Wellness, a residential program providing alcohol and drug abuse treatment for adolescents that opened in November 2013. Thorp was director of International Student Services at SCU before leaving to focus her efforts on establishing the program in Santa Clara.

**2008 William Amerman MBA** published his second novel, *Sky1—Foundation*, available from Amazon, Barnes & Noble, Apple, and other e-book retail sites.

**2009 Matthew Hanley J.D.** joined the Traverse City, Mich., law firm Dingeman & Dancer. A Traverse City native, Hanley has served as an extern for former Michigan Supreme Court Justice Elizabeth Weaver and as a law clerk for the U.S. Department of Justice and CafePress. He specializes in health care law and civil litigation.



**"I'm fascinated by how people can make change happen on a global level,"** says **Yasmeen Wanees '15**. "What I've

learned at SCU is that people are not isolated but, rather, interconnected." Wanees is studying political science, minoring in anthropology as well as Arabic, Islam, and Middle Eastern Studies. Let's talk about the interconnectedness she mentioned. And about folks whose lives have been touched by this place coming together on April 23—"All in for SCU" Day—the first one-day giving challenge for Santa Clara University. The goal was 1,001 donors in 24 hours, which would secure a \$100,000 challenge

grant from **Julie Robson '83** and **Mark**

**Robson '84**. There were that many

gifts by lunch. So an anonymous grad of the Class of '69 posted another \$100,000 challenge for the next thousand givers. By day's end, nearly 3,000 people donated some \$800,000 to support what makes SCU special to them—from student scholarships to professors who changed their lives, even

this magazine. That feeds and waters a lot of stories that will sprout in this blessed place for years to come.

**Thank you.**

Read more, or plant a seed: [scu.edu/give](http://scu.edu/give)



Below are obituaries of Santa Clara alumni. At [santaclearmagazine.com/obituaries](http://santaclearmagazine.com/obituaries) you'll find obituaries published in their entirety. There, family members may also submit obituaries for publication online and in print.

OBITUARIES

**1946 Frederick Clyde Tholcke**, Jan. 22. He was born in Porterville, Calif., in 1924, and attended SCU until he joined the Army Air Corps. He co-piloted B-24 Liberators over Italy. He and wife Patricia Rose raised four children in Napa, and he was an engineer for Pacific Telephone & Telegraph for 39 years.

**1949 Philip G. Rizzo**, Nov. 26, 2013. The San Jose native was a devout Catholic, served in the Air Force, and spent 32 years at American Can Company. Rizzo loved his large family. He was 89 and living in St. Augustine, Fla.

**1950 James P. Blach Sr.**, Dec. 29, 2013. Born in San Francisco, he and his family moved to Los Altos in 1934, where Jim and his siblings worked on the apricot orchard and tended to livestock. He joined the Army Air Corps and navigated B-17s during World War II and later served in Korea. A resident of Mountain View, in 1974 he purchased Clarke's Charcoal Broiler and was still boss at 90 years old. He was the proud father of 11 and had 12 grandchildren and two great-grandchildren. His siblings include the late **Don Blach '55**.

**Philip C. Blake, S.J.**, Sept. 5, 2013. Born in San Jose, the former WWII radio operator had also served as teacher, Army chaplain, spiritual director, retreat master, and pastoral minister in

numerous places during his 87 years. He is survived by brother **Freeman D. Blake '50**.

**1951 Robert I. "Bob" Bounds J.D.**, Jan. 17. Born in 1927 in Yakima, Wash., he started a private law practice in his hometown, later becoming the city's prosecuting attorney. His hobbies were traveling, music, family time, and playing the roles of Santa and the Easter Bunny.

**John E. "Jack" Drummey**, Oct. 9, 2013. He followed in the footsteps of his dad and uncles as funeral director with Bonney-Watson, in Seattle, where he was born in 1927. The father of four also spent years as a substance abuse counselor before starting an Asian import business and designer showroom with his wife.

**Anthony J. "Tony" Mercant J.D.**, Dec. 7, 2013. He was counsel for the Cannery Union in San Jose before opening his own

law firm, Mercant & O'Brien. The Navy veteran, avid golfer, and father of two was married for almost 64 of his 91 years.

**Leo Gilbert Smith**, Nov. 8, 2013. Credited with helping pioneer the first computers used in hospitals, new advances in hospital treatments, and doctors' training programs, Smith never shied away from doing the right thing or helping others. He was born in 1929 and married **Marcia Ernest Smith M.A. '76**. They had four children.

**1952 Edwin M. McMahon**, Dec. 6, 2013. Born in Sonora, Calif., he had interest in researching the psychology of religion and integrating psychological studies into programs for pastoral care that led him to co-found the Institute for BioSpiritual Research with **Pete Campbell M.A. '66**. They co-wrote several books and offered workshops around the world. He was 83.

**1954 William F. Caro J.D. '73**, Feb. 26. Born in San Jose in 1932, he was an SCU devotee and advertising media director at agencies in San Francisco, Los Angeles, and Santa Clara. He later taught advertising at San Jose State University. Caro spent his retirement years in Santa Clara, not far from where the palm and olive mingle. He occasionally enjoyed an idle hour in the University library researching the glory days of Bronco football. Survivors include brothers **Robert Caro, S.J. '58, M.Div. '70** and **Paul Caro '62**.

**1956 Arnold Berwick J.D.**, Dec. 27, 2013. Born in Belle Plaine, Iowa, he lived in San Francisco and Saratoga, where he and his wife raised their three children. Following in his father's footsteps, he began his career as a carpenter, later earning his law degree and practicing law in San Jose for 25 years. He was a devoted husband, father, grandfather, and great-grandfather who had an extraordinary talent for relating his favorite memories and adventures as stories that everyone loved to hear, and that he loved to tell. He was 93.

**1958 John Joseph Collins**, Dec. 26, 2013. He was born in 1936 in Los Angeles and was a pillar of the legal community in Southern California. He was a proud father of eight, grandfather, and loving husband.

**James Leininger**, March 19. He was a skillful Santa Clara County defense attorney for 45 years, a crusader for social justice, and a recovering alcoholic who helped those emerging from the shoals of substance abuse. He was born in San Jose in 1936. He had three children.

**1962 Edward Louis Muckerman**, Feb. 22. Born in 1941 in St. Louis, he lived with grace and dignity in his beloved city by the bay while coping with multiple sclerosis. The father of two had a passion for sports and movies and will be remembered for his gentle, quiet "Easy Ed" nature.

**Thomas Rudolf Ross**, Feb. 21. Born in 1940 in Sioux Falls, S.D., he grew up in Minnesota and played basketball at SCU. A career as a draftsman led to working in engineering for tech companies, followed by success as a Realtor. He was a devoted friend, husband, and father of five.

**1963 Frank Bert Firpo Jr.**, Jan. 10. He was a teacher and coach at Burlingame High School for 39 years. He was a Giants and Santa Clara basketball fan with a love for cooking, world travel, gardening, and cheering on his grandchildren in their own sports. He was 73.

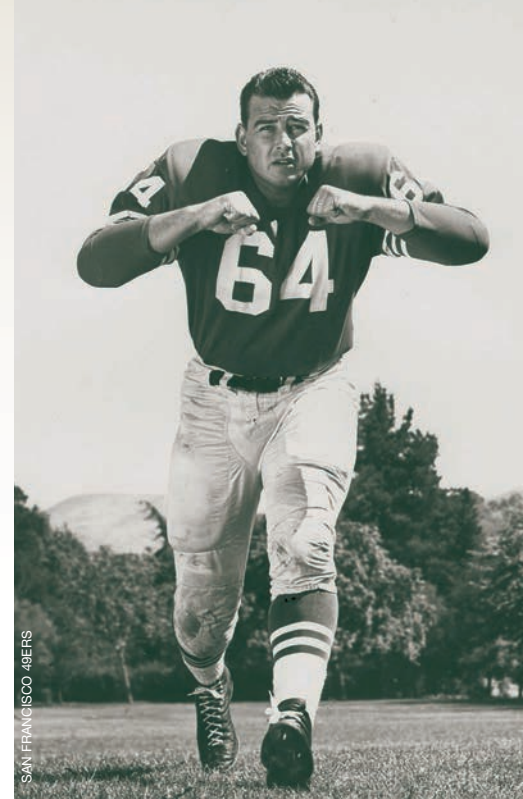
**1964 James Russell Grube**, Dec. 1, 2013. The San Jose native was born in 1942. He served as the assistant district attorney for the city and county of San Francisco and later was appointed to the U.S. Bankruptcy Court, Northern District of California. He was married with one daughter.

**1966 Daniel Christopher Skemp J.D.**, Jan. 8. A longtime resident of La Crosse, Wis., he was born in 1934. He served in the Air Force and practiced law in California and Wisconsin. He was married to **Eliza "Tucky" Skemp M.A. '78**. Survivors include daughter **Elizabeth Skemp '83**.

**Joseph M. Whelan MBA**, Nov. 2, 2013. Whelan was an award-winning builder and developer of custom homes and office buildings, most notably Portola Valley Ranch. Along with

Block and tackle

**N**amed All-Catholic All-American tackle in 1951 at Santa Clara, **Theodore "Ted" William Connolly '54** went on to spend most of his professional football career with his beloved hometown team, the San Francisco 49ers. Drafted in 1954, Connolly blocked for the 49ers' "Million Dollar Backfield," composed of future Hall of Famers Y. A. Tittle, Hugh McElhenny, John Henry Johnson, and Joe Perry. "Joe Perry called me over one time and said, 'If you don't get out of the way, I'm going to run right over you,'" Connolly told the *Napa Valley Register* in 2010. Credited as one of the first pro athletes to retain legal player representation, Connolly brought his lawyer to his 1963 contract negotiations, something unheard of at that time. That season, he was traded to the Cleveland Browns, where he blocked for another Hall of Famer, running back Jim Brown. Citing an inability to support his family of five children on an NFL salary, Connolly retired from football after his season with Cleveland and went into real estate. In 1966, the Oakland native started Connolly Development Inc. and later Sky Hill Farms ranch, one of the first farm-to-market providers in California. He died Feb. 24 at the age of 82.



She was a champion

**D**isability-rights activist **Joyce Ardell Jackson '73** is credited with convincing the Department of Health, Education, and Welfare to implement Section 504 of the 1973 Rehabilitation Act—the landmark civil rights legislation banning discrimination against people with disabilities—after participating in an unprecedented month-long sit-in by people with disabilities at San Francisco's Federal Building. The legislation required all agencies and programs receiving federal funds to find ways to accommodate people with disabilities. The 504 victory laid the groundwork for the later Americans with Disabilities Act of 1990. After meetings with the Carter administration, Jackson spent years traveling the country informing people about the new law. Throughout her life, she worked for numerous firms in the Bay Area—sometimes holding more than one job at a time—in her determination to be independent in spite of living with rheumatoid arthritis since age 12. The Berkeley native died on Dec. 29, 2013, at the age of 65. Among her survivors are brother **LeRoy Charles Jackson Jr. '63**.

Face to face: Joyce Jackson meeting with Sen. Alan Cranston in Washington in 1977

his father, **Harry G. Whelan Sr. 1912**, uncles **Laurence V. Degnan, John P. Degnan**, and **Christopher Degnan** graduated from Santa Clara in the early 1900s. Many of his nephews and nieces have graduated from SCU as well.

**1968 Patricia Scully "Patty" Murphey**, Jan. 1. Born in Los Angeles, she was a lifelong elementary school educator and administrator, retiring in 2010. She is survived by her husband, two stepsons, and three grandchildren. She was 67.

**1967 William Francis Locke-Paddon J.D.**, April 14. A Watsonville native, he practiced law at the Watsonville law firm of Wyckoff, Parker, Boyle & Pope for 29 years, later opening a solo practice. He loved collecting rocks and minerals, donating most of his collection to the Geology Department at Cabrillo College in Aptos. He was a loving husband and father of five.

**1972 James Joseph Loftus III**, Sept. 3, 2013. Born in 1950 and raised in Mill Valley and San Francisco, he worked as a structural engineer in Seattle and in Fairbanks, Alaska, through his company Loftus Engineering Inc., designing many iconic structures. His most valued accomplishment was his family.





THE REDWOOD

Realtor, broker, and owner of Northbrae Properties in north Berkeley, **Anita Thede '65** was born in Montclair, N.J., in 1943. She earned the Silver Medal for Academic Excellence at Santa Clara, where she was included in the first class of women admitted as undergraduates. She received many distinguished awards during her career and was a major contributor of her energy and resources to many community and charitable projects. She was a founding member and president of the board of the Bay Area Crisis Nursery, vice president and board member of Directors for the Women's Daytime Drop-In Center, board member at St. Mary's, trustee at Alta Bates Hospital, and an active member of the Berkeley Rotary Club, Contra Costa County Search and Rescue, and Aurora Theatre. She passed away on Nov. 27, 2013.

**James R. Eichenberg '77** joined the U.S. Army as a private, enrolled at SCU on an ROTC scholarship, and re-entered the Army as a lieutenant. He truly enjoyed his long military career, which took him worldwide and earned him more than a dozen medals. He was born in 1951 in San Bernardino, Calif., to **William Eichenberg Sr. '41**. He and **Patti McDonald '75** wed in 1986 and they adopted two girls from Romania, Ana and Laura, while they were stationed in Germany. They raised the girls in Texas, and Jim was always up for children's activities, but he did frequently ask why little girls yelled so much. He died on Feb. 10, and those he leaves behind include brothers **Bill**

**Eichenberg '65** and **Tom Eichenberg '76, M.S. '77**, niece **Caroline Manno '99**, and nephews **James Eichenberg '92** and **Robert Eichenberg '94**.



COURTESY KRISTINE YEN

**Eunjeon Michael Cho '12** was a Jesuit volunteer with Catholic Charities in Spokane, Wash., helping families secure emergency financial assistance to avoid eviction, pay bills, and pay for medication. He died tragically Sept. 18, 2013, after being struck by a car on a cross-country bike ride to his hometown of Princeton, N.J. The trip, undertaken with a fellow Jesuit volunteer, was an effort to raise enough money to support two more volunteers for a year of service. Cho is remembered by loved ones as compassionate, dedicated, and wise beyond his years. He was 25.



COURTESY THELMA RODRIGUEZ

**Roberto "Robert" Rodriguez** worked at SCU in Facilities from 1985 until his retirement in 2011. He was a mentor to many and offered a warm welcome to newcomers in Facilities. Rodriguez passed away on April 7. Survivors include his wife, two children, and grandchildren.

**1974 Frank Dee Rabourn MBA**, Nov. 13, 2013. Born in 1929, Rabourn spent his early years in Texas and Oklahoma. He loved his seven children, flying his aerobatic airplane, and scuba diving. His career took the devout Christian to several Air Force bases and Lockheed Martin.

**1976 Joseph P. Kelly III**, Feb. 12. For close to 20 years, Kelly was employed by Old Republic Title Company. He traveled extensively and enjoyed all things English and Irish. He was born in 1954 to **Joseph P. Kelly '34**. Relatives who also attended SCU were cousins **Kelly Idiart '71**, **Roger Idiart '75**, and **Daniel J. Kelly '70**.

**Charles D. Williamson**, Dec. 17, 2013. A resident of Santa Clara, he was born and raised in Sunnyvale. He served in the Army in the medical corps and then for the U.S. Veterans Service Hospital in Palo Alto until retirement. He enjoyed current events, movies, and traveling. He was 59.

**1978 Sylvia Anne Rankin**, Feb. 2. Born in Montreal, Canada, she called San Jose her home since 1962. A talented art teacher, she enjoyed working with children to bring forth their creative ability. Rankin had a commanding personality and a laugh that would fill a room. She leaves behind a daughter and many devoted friends and family members.

**1979 Albert A. Agresti, S.J., M.Div., Th.M. '81**, Dec. 13, 2013. Born in Boston in 1949, Fr. Agresti was a student of history, philosophy, theology, and counseling psychology. He worked as a regent, English teacher, campus minister, professor, dean, chaplain, and senior manager at high schools, colleges, universities, and medical centers.

**Kathy Clements Hunt**, Nov. 23, 2013. Up to her death at

age 56, she provided the best life possible to husband **Tom Hunt '79** and son **Miles Hunt '12**. She was an animal lover and competed nationally with her American Quarter Horse Association-registered horses.

**Edward T. Oakes, S.J., M.Div.**, Dec. 6, 2013. The Catholic theologian, professor, and author was known for his work in Christology, his wit, and his lasting effect on students. The Kansas City, Mo., native was 65 years old.

**1981 Steven Schauf**, Dec. 3, 2013. The longtime Los Gatos resident worked at Joseph Schauf Company his entire career. He enjoyed traveling, cars, collecting, and was especially fond of Ronald Reagan. Survivors include sister **Melissa Edmunson '82**.

**1986 Jerome "Jay" Raymond Martino MBA**, Nov. 27, 2013. Born in Waukegan, Ill., he worked as a software engineer for 20 years and later taught sixth grade in Cupertino. He was married to **Linda Heller MBA '87** and was a very involved father. He was a traveler and active in outdoor sports. Martino was 54.

**1991 Elsie Frost J.D.**, May 19, 2013. She was born in 1930 and lived in Gaithersburg, Md.

**Stephen M. Marlowe J.D.**, Dec. 17, 2013. He was born in 1936 in Jackson, Tenn., and since 2005 he made his home in Sedona, Ariz.

**1993 Laura Guzman Magill J.D.**, Dec. 27, 2013. She was a Fresno attorney whose love of fashion was secondary to her love of God and her desire to help the accused. She was the brains behind her husband-wife criminal law firm. She was 48. She had five children and in her "spare time" worked with community groups free of charge.

# Santa Barbara's native son

The late **John Treloar Rickard '36** was honored by the city of Santa Barbara in a number of ways over the years. He was named Man of the Year and El Presidente. Now there's a terminal at the Santa Barbara Airport: The John T. Rickard Terminal, dedicated in September 2013.

Santa Barbara born and bred, "Jack" Rickard returned home after service in the U.S. Navy during World War II and became an active member of the business community, serving as city attorney, mayor, and later as a judge for the Santa Barbara County Superior Court. He brought back the city's cherished Old Spanish Days celebration and for that was named El Presidente. He's recognized for the leadership and foresight that helped shape the city of Santa Barbara as it is today.

In the mid-1950s, Mayor Rickard led efforts to protect Santa Barbara's coastline from offshore oil drilling. The Cunningham-Shell Act, passed by the state legislature in 1955, regulated offshore drilling and included provisions protecting tidelands from gas and oil development, establishing a marine sanctuary along a portion of the Santa Barbara County coastline. Rickard is also credited with convincing the city to annex the airport property, which allowed for improvement and expansion of the Santa Barbara Municipal Airport.

Born to Postmaster James Bickel Rickard and Acacia Teresa Orena, Rickard traced his family lineage back to the last *comandante* of the Royal Presidio of Santa Barbara: Don José de la Guerra y Noriega. Rickard and his wife, Marion Ester Foster, had five sons, including **Robert Rickard '69** and **John Rickard Jr. '70**.



SANTA BARBARA HISTORICAL MUSEUM

Old Spanish Days: John T. Rickard and family



LYNN HOUSTON / SBA



# Seven things you might not know about the SCU Alumni Association

Summer is here and it's time to relax, rejuvenate, and refresh. In addition to checking off your list of favorite things to do on vacation, see how well you know your alma mater.

**1 There are 94,000 Broncos living in more than 80 countries around the world.**

Chances are, no matter where you live, you can find a fellow Bronco right in your neighborhood.

**2 We throw the biggest student graduation picnic in the country.**

Last month, we hosted more than 6,000 graduates, family members, and friends as they celebrated one of the happiest days in their lives.

**3 Broncos love hiring Broncos ...**

Connect with nearly 50,000 Broncos on LinkedIn and join our official Santa Clara University & Alumni Association group for targeted networking and compelling content from respected SCU thought leaders. [scu.edu/linkedin](http://scu.edu/linkedin)

**4 ... And we help alumni with career challenges and transitions.**

Check out our online webinars, regional branding events, and other alumni career resources while getting advice directly from SCU Career Center professionals.

[scu.edu/alumni/career-resources](http://scu.edu/alumni/career-resources)

**5 Grand Reunion Weekend turned 5 years old in 2013!**

The weekend-long celebration welcomes over 4,000 Broncos and friends for a picnic, a petting zoo, a 5K run, sporting events, class parties, school receptions, educational presentations, and more. Everyone is welcome, so join us during the second weekend in October for our biggest and best alumni party of the year! [scu.edu/reunions](http://scu.edu/reunions)

**6 We have a dog. He's been to the Arctic.**

Come visit us at the Donohoe Alumni House, meet old friends, enjoy a lounge just for alumni, and say hello to our canine companion.

**7 The Mission Campus is as beautiful as you remember ... maybe even more so.**

Did you know that Alviso Street—in front of the Mission Church and the Donohoe Alumni House leading to Benson—is being transformed this summer into another new brick pedestrian walkway? Stay connected and up to date on our lovely campus.

[scu.edu/alumnisocial](http://scu.edu/alumnisocial)

**Faithful friend:** Stop by to see one of the dogs that traveled to the Arctic with Bernard Hubbard, S.J., the "Glacier Priest."



SCU ARCHIVES

## EVENTS CALENDAR

For details, reservation instructions, and additional events: [scu.edu/alumni/eventcalendar](http://scu.edu/alumni/eventcalendar)  
Questions?  
Call 408-554-6800



### August

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**Alumni Association**

Tickets go on sale for Vintage Santa Clara XXXI  
[scu.edu/vintage](http://scu.edu/vintage)



- 21 **Chicago** Alumni Night at Wrigley Field
- 23 **Boston** Alumni Night at Fenway Park
- 31 **Alumni Association** SCU in England

### September

- 1-12 **Alumni Association** SCU in England
- 7 **Alumni Association** Vintage Santa Clara XXXI
- 18 **Marin** 81st Annual Marin Dinner
- 18 **Washington, D.C.** Networking Reception
- 19 **Alumni Association** Bronco Legacy BBQ
- 20 **San Diego** Alumni Night at Petco Park

### October

- 9-12 **Alumni Association** Grand Reunion Weekend

So even though your days might be filled with sunscreen and flip-flops this summer, don't forget to think about reconnecting with the people and places that make Santa Clara University special for you. We're here to help you relax, rejuvenate, and refresh all year long. Hope to see you soon.

Go Broncos!

*Kathy*

Kathryn Kale '86  
Assistant Vice President,  
Alumni Relations







The Jesuit University in Silicon Valley

Update your contact info at  
[santaclaramagazine.com](http://santaclaramagazine.com)

# PARTING SHOT

**Where the Heart is:** The Statue of the Sacred Heart, restored and back on a pedestal in the Mission Gardens. See the arrival in a photo slideshow by Charles Barry and read the story behind its restoration. [santaclaramagazine.com/sacredheart](http://santaclaramagazine.com/sacredheart)