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WINTER 2014 | THE GRAND EXPERIMENT | CHASING THE NEXT BIG IDEA

MARCH 17, 1914

THE NIGHT
THAT
CHANGED
WELLESLEY



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The Night That Changed Wellesley

Up in Flames

By Lisa Scanlon Mogolov '99

College Hall and Everything After

By Helen Lefkowitz Horowitz '63

For 39 years, College Hall was Wellesley. An immense presence overlooking Lake Waban, it took four years to build and four hours to burn on March 17, 1914. Lisa Scanlon Mogolov '99 tells the story of how all 216 residents escaped unharmed. Historian Helen Lefkowitz Horowitz '63 examines Henry Durant's dream of the College Beautiful and how the loss of College Hall opened the door for a new vision of Wellesley.

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The Grand Experiment

By Sarah Ligon '03

Wellesley entered the new era of massive, open, online courses—MOOCs—last fall with Anthropology 207x, Introduction to Human Evolution. But how well can the Wellesley experience be translated into digital courses for thousands?

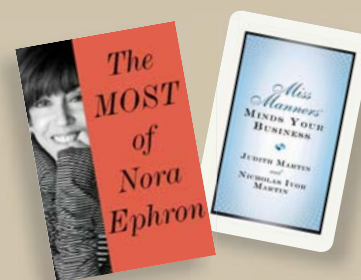


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By *Emily McMason '92*

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Chasing the Next Big Idea

By *Melissa Ludtke '73*

Best known as the cofounder of Zipcar and Buzzcar, Robin Chase '80 has an entrepreneurial spirit fueled by one overriding desire: to slow global warming.



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From the Editor

Even 100 years later, the April 2, 1914, edition of the *Wellesley College News* is a gripping read. The front-page picture—of the eerie, still-smoking shell of College Hall—sets the scene for first-person accounts of the Great Fire that are both chilling and awe-inducing.

Thanks to the *News*, we see nightgown-clad students, roused out of bed by crackling flames and a clanging gong, standing unflinchingly in the massive building's five-story atrium for roll call—as burning embers rain down on them. We learn that all 216 residents escaped unharmed within 10 minutes, and we watch as treasures are pulled from the flames.

In the same atrium just hours before, the debate team had celebrated their return from rival Mount Holyoke, where they scored both victories and defeats. President Ellen Fitz Pendleton had met them and offered a few words: "It is a fine thing to be enthusiastic over victory. It is a better [thing] to learn enthusiasm in defeat."

Enthusiasm in defeat. That could well have been the College motto in the period after the fire. It was most certainly a staggering defeat, one that could have shut the doors of the fledgling institution forever. Students and faculty who lived in the building lost all their possessions; professors lost years of research. All the scientific equipment in the labs was destroyed—as were classrooms, the offices of 19 academic departments, years of College records, and much more. It would have been easy to give up.

And yet we see a community-wide determination to save and rebuild. A policeman recalled students forming a human chain to transport valuables down the hill to the library: "There wasn't a girl who thought about herself, or her own things, or tried to get back. They just stood there in a line, some of them barefooted, and handed things along."

By 8:30 A.M., President Pendleton had rallied students and faculty in the chapel, stating definitively that the College would reopen three weeks hence. "Her strength and resolute courage [were] made clear by her perfect composure," wrote one observer. Soon after, plans were in place to hold classes in society houses, the dean's office had been established in Shakespeare, and the College telephone system had been reorganized. When Wellesley reopened on April 7, 1914, a new administration building was standing on the chapel lawn.

It was a remarkable demonstration of "enthusiasm in defeat"—of resolve, courage, and most importantly, community. Pendleton and the faculty could never have brought the institution back on their own. They needed the townspeople who helped save papers from the flames and the railroad that provided special cars to take students home. They needed the outpouring of support from

colleges all around the country. (President Mary Woolley at Mount Holyoke, for example, offered "anything in our possession that you wish to 'beg, borrow, or steal,'" as well as the use of her campus.) Most of all, they needed the myriad alumnae and students who raised and donated funds for the rebuilding effort. No contribution was too small, no fund-raising idea untried. Millions flowed into College coffers. As Helen Lefkowitz Horowitz '63 describes in our cover story, "College Hall and Everything After," loss ultimately became gain, opening the way for the College we know today to emerge.

On the centennial of this pivotal moment in College history, we celebrate the resilient community that rallied to bring Wellesley out of the ashes. Our generation owes theirs a tremendous debt of gratitude.

—Alice M. Hummer, editor



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Letters to the Editor

Wellesley welcomes short letters (a maximum length of 300 words) relating to articles or items that have appeared in recent issues of the magazine. Send your remarks to the Editor, Wellesley magazine, 106 Central St., Wellesley, MA 02481-8203, or email your comments to magazine@alum.wellesley.edu.

YOU'VE COME A LONG WAY



SEBASTIEN THIBAUT

Many thanks for “Getting to ‘I Do’” (fall ’13), your story about same-sex marriage, though it could have come years earlier. I graduated in 1962. In my time, same-sex students, if “found out,” were made shameful examples of

“deviancy.” Wellesley was hardly alone in this oppression, of course. Homophobia governed the lives of everyone until the gay-liberation movement started in the US at the end of the ’60s. It’s good to see how far Wellesley has come since.

ELLEN CANTAROW ’62
Medford, Mass.

THE HISTORY OF “I DO”

There’s a very long history for “Getting to ‘I Do’” for gays and lesbians. It is the history of enabling marriages once proscribed by law. For centuries in the West, the marriage of a Christian and a Jew or a Protestant Christian and a Catholic Christian were outlawed. Gradually, these religious barriers ceased to be enshrined in the laws of Western nations, but such marriages are still considered a violation of social norms in some places in Europe and the US. Each time these barriers were breached, each time laws proscribing such marriages were repealed or dropped, there was movement toward “I do.”

In the US, almost from the days of its founding, marriage between blacks and whites was illegal. Only in 1967 were all such state laws

struck down by the Supreme Court. When my husband (black) and I (white) married in 1973, in New York, we could expect that our marriage was legal and binding in every state. It also meant we could inherit from each other and could enjoy health-insurance benefits, pension benefits, Social Security benefits, and other protections afforded white married couples.

Unfortunately, the law was ahead of societal norms. My parents refused to attend the wedding: “I don’t care if it’s legal. It’s not right.” Driving through the South to visit my husband’s mother, we discovered gas stations that refused to serve us. Taking no chances, we drove through the night rather than risk a problem with a motel. Even on the New York City subway, we garnered our share of intense, often disapproving stares. And no, we couldn’t live wherever we wanted, not even on the Upper West Side of Manhattan. It has taken society, and individuals, a long time to catch up to the changes in the law.

There’s a long history of laws prohibiting certain kinds of unions and of the slow breaching of the social barriers these laws represent—and a concurrent history of changes in the laws, sometimes ahead of society, sometimes behind.

So welcome to gays and lesbians, who, like blacks before them, like people of differing religions before them, can now enjoy all the rights and privileges—and sometimes problems—of being legally married, at least in the US. It’s an ongoing story—of tolerance and civilization.

PRUDENCE COSTA JENKINS ’62
New York

WELLESLEY TIES TO THE END OF DOMA

I enjoyed your “Getting to ‘I Do’” article and wanted to share two additional Wellesley ties to the end of the so-called Defense of Marriage Act (DOMA). Hillary Rodham Clinton ’69, as secretary of state, was a defendant in the DOMA challenge brought by Gay & Lesbian Advocates & Defenders (GLAD) in Massachusetts. She immediately equalized the rules for passport name changes and was dismissed from the case.



TWEETS TO THE EDITOR

- * @Wellesley I frickin’ love you. I was smiling all the way home from my mailbox. Bravo @Wellesleymag. #WomenWhoWill —@amelioratethis (Amelia Willson ’09)
- * Morning chai and @Wellesleymag —can’t beat features on DOMA and campus dogs :) —@rprakash_ (Roshan Prakash ’13)
- * Love the Campus Wags piece, @Wellesleymag! Next up is campus squirrels, right? —@sarambsimon (Sara Simon ’13)
- * Proud to read about @Wellesley alumna Rabbi Rachel Isaacs feat. in @Wellesleymag, who is @ColbyHillel rabbi in ME. —@lissni (Lisa Snider ’11)

Continued on page 76

My daughter-in-law, Vickie Henry ’88, was part of the GLAD legal team that brought that case.

Vickie also helped coordinate the 278 companies that filed a “business amicus” brief in *United States v. Windsor*, the case in which the US Supreme Court ruled that DOMA was an unconstitutional deprivation of equal treatment under the law. The brief demonstrated how DOMA was bad for business, in that it prevented businesses from treating employees equally, it cost money in extra taxes, and it cost HR departments time and resources, and that DOMA work-arounds were costly and incomplete solutions.

SUSANNE EGAN HUMPHREY ’55
Wellesley, Mass.

Continued on page 75

CORRECTION

Our fall ’13 cover story, “Getting to ‘I Do’” erroneously reported that Nancy Cott, the Jonathan Trumbull Professor of American History at Harvard, had filed a dozen amicus briefs on gay-marriage cases around the country. She has been involved in only three amicus briefs but has also submitted affidavits or expert reports in other cases. *Wellesley* regrets the error.

CONTRIBUTORS



A retired professor of history at Smith, **HELEN LEFKOWITZ HOROWITZ ’63** (“College Hall and Everything After,” page 24) turned to explore the buildings and landscapes of women’s colleges in *Alma Mater* after realizing that she could connect her interest in women and education with their expression in the material world.



RICHARD HOWARD

Associate Editor **LISA SCANLON MOGOLOV ’99** (“Up in Flames,” page 20) would like to visit an alternate universe in which College Hall did not burn down. Just a visit, though—she cannot imagine life without Galen Stone Tower’s carillon.



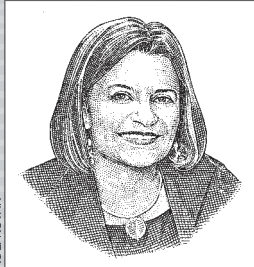
Having taken Wellesley’s first online course this fall, **SARAH LIGON ’03** (“The Grand Experiment,” page 30) longs to set foot on the College’s beautiful campus again. Unfortunately, she missed her last two reunions because she was having babies. She vows not to have a baby during her 15th.



ELLEN TUTTLE

Like Robin Chase ’80, **MELISSA LUDTKE ’73** (“Chasing the Next Big Idea,” page 36) has a passion for slowing global warming. She’s involved with teaching the next generation about environmental issues through her daughter’s Roots and Shoots group in Cambridge, Mass.

Lessons From 1914



THE NOVELIST AND POET

Lawrence Durrell wrote, “We are the children of our landscape; it dictates behavior and even thought in the measure to which we are responsive to it.”

We all know about the effect that Wellesley’s lovely campus has on all of us, and on our community. These beautiful surroundings, these historic and iconic buildings, have provided the inspirational backdrop to generations of Wellesley women as they pursued their educations and planned their lives. The beauty of our campus is as important to its function as our founder Henry Durant imagined it would be. Our sense of place at Wellesley is like no other.

In the last 139 years, there have been seminal moments that have shaped our campus landscape, but perhaps none is more consequential than the March 1914 fire that destroyed College Hall—Wellesley’s original campus building, a massive structure housing many of the College’s academic, administrative, and residential facilities. Over the last century, the most important lesson we can take from the Great Fire is what happened in the years that followed. As

including such iconic buildings as Tower Court, which was sited where College Hall once stood, as well as the academic spaces that were built on what was once known as Norumbega Hill, now called the Academic Quad. (Horowitz also has an article in this issue. See page 24.)

Now, as we observe the 100th anniversary of the Great Fire and the rebuilding during the years and decades that followed the fire, we have embarked on a major effort to reimagine and renew our living, learning, and research spaces for the 21st century. Many of our buildings are worn out; many of our buildings are outdated. Many of our buildings have served Wellesley extremely well for 75 to 100 years, and now it is time to ready them for the next 75 to 100 years.

Horowitz says that our 500 acres of wooded hills and winding paths through open meadows have provided generations of Wellesley women with a “feeling of unbounded space.” Our commitment to maintaining the principles that have shaped our campus landscape will ensure that more generations of Wellesley women will benefit from this splendid environment.

We take seriously our responsibility to steward our campus and “treasure it for future generations,” as recommended by Boston architect Frederick Law Olmsted, Jr., in his 1902 letter to Wellesley President

“We are the children of our landscape; it dictates behavior and even thought in the measure to which we are responsive to it.” —Lawrence Durrell

Wellesley Provost Andy Shennan pointed out in his remarks during Convocation last fall, when faced with the decision in 1914 to rebuild the campus, the College chose not to recreate College Hall. Rather, the decision was to use the tragedy as an opportunity to anticipate the future needs of Wellesley, and to build a campus that addressed those needs. As historian Helen Lefkowitz Horowitz ’63 notes in her 1984 book *Alma Mater*, the resulting plan—after much consideration, debate, and rallying by the faculty and alumnae at the time—formed the basis for the Wellesley campus that we all know and love today,

Caroline Hazard. As our campus renewal projects move forward, I hold foremost in my mind the words of Henry Durant, who often said, “It is not for today that we are planning our work.”

In 2014, just as in 1914, we are looking ahead to anticipate the future needs of the College, while carefully maintaining the essence and the spirit of what makes our campus such a special place.

I invite you to stay updated on these exciting projects by visiting www.wellesley.edu/about/campusrenewal.

H. Kim Bottomly



IN PERSON

‘There’s some evidence that first-semester grades are related to the quality of your high school.’ —Professor of Sociology Lee Cuba

HIGH MARKS *for* NO MARKS

“WHEN GRADES BECOME THE OBJECT of learning rather than the learning itself,” says Professor of Sociology Lee Cuba, “students are engaged in a form of ‘goal displacement.’” And in a longitudinal study of students at Wellesley and six other New England colleges, Cuba and his collaborators found that academic achievement and engagement are negatively correlated—in other words, the more time students spend thinking about getting an A, the less time they’re thinking about what it is they should be learning.

Cuba’s research has helped to drive the adoption of a new “shadow grading” policy at Wellesley. Under the program, first-year students’ first-semester grades will not appear on their transcripts but will instead be recorded as pass/no pass. Students will receive a separate report of

the grades they would have received, but these grades will not affect their overall GPA at the College. The policy will be implemented in fall 2014.

As director of the New England Consortium on Assessment and Student Learning, Cuba led seven colleges in a study of the class of 2010. The consortium (which consists of Bates, Bowdoin, Colby, Middlebury, Smith, Trinity, Wellesley, and the New England Association of Schools and Colleges) interviewed 36 students at each of the seven colleges during every academic year from 2006 to 2010 and in the year following graduation. The interviews were primarily conducted by fellow students and focused on academic, social, and life-management themes.

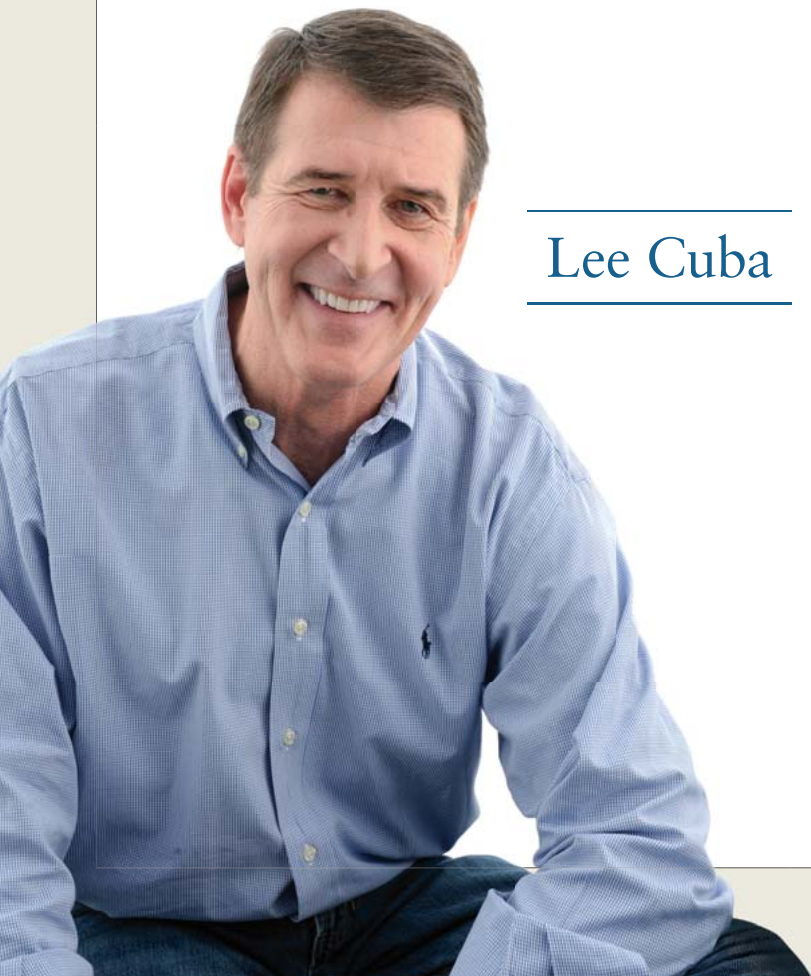
Wellesley students were distinguished from students at the other colleges in three major ways: They took academics very seriously; they had a strong interest in meeting students different from themselves; and they were inspired to attend Wellesley because of its strong alumnae network and their positive impressions of the students they met on campus.

Like students at many of the other colleges, however, Wellesley students were also intensely focused on grades. While being achievement-oriented is not in itself a negative, students need to understand that “college isn’t super high school,” Cuba explains. As a liberal-arts institution, Wellesley encourages students to engage with new and challenging subjects, develop their intellectual abilities and study skills, and enjoy learning for the sake of learning.

Cuba took his research to a Wellesley faculty committee, which studied it carefully and examined shadow-grading policies in place at other institutions, such as MIT and Swarthmore. Academic Council, the faculty legislative body, voted to adopt the policy in May 2013. The faculty hopes that by removing the focus on grades for the first semester, students will concentrate more on learning and be more willing to take academic risks.

In addition to these benefits, the policy is also intended to level the playing field at the beginning of college. “There’s some evidence that first-semester grades are related to the quality of your high school,” Cuba says. The shadow-grading policy will give all students a period of time to understand and adjust to Wellesley’s academic standards.

The faculty has committed to the new policy for the next four years, and has a plan in place to assess its impact. “It truly is an experiment,” Cuba notes, “and it will be interesting to see how it plays itself out.”



Lee Cuba

RICHARD HOWARD

—Liz Johnson '01

Intern Nation

BY THE TIME THEY GRADUATE, more than 75 percent of Wellesley students have completed an internship. It might be at a museum in New York, or a grassroots organization in India, or at a NASA research center in Cleveland. “The College really values experiential learning,” says Ted Hufstader, program director for internships at the Center for Work and Service, “not just learning within the classroom, but being able to bring it out and apply it in a real-world setting.”

From start to finish, students take away much practical knowledge from the internship experience, whether it’s writing a résumé, finding a sublet in a new city, exploring a potential career path, or negotiating a new culture. Students intern in more than 30 countries around the world, and many are supported with endowed funds through CWS or other departments around the College.

The CWS-sponsored programs require a reflective essay after the experience and encourage students to speak about their experiences at the annual Tanner Conference every fall. The students below were three of the hundreds who spoke at Tanner about insights gained at sites around the world.



RICHARD HOWARD

Catherine Coravos '15, Gabriela Cooper-Vespa '15, and Mackenzie Klema '14.

* Catherine Coravos '15

As the result of studying Swahili at Wellesley, math major Catherine Coravos developed an interest in things East African. So she jumped at the chance for an internship as a math teacher at the Aga Khan High School in Kampala, Uganda. Coravos spent 10 weeks teaching math in grades 7, 10, 11, and 12, running an Italian language club, and providing



30+
Countries

ANASTASIA COLE PLAKIAS, WWW.BROOKLYNGRANGEFARM.COM

The Brooklyn Grange, a rooftop farm where Mackenzie Klema '14 did a summer internship.

college counseling to seniors. She discovered an educational environment that did little to stimulate critical thinking or creativity—which resulted in her seniors struggling to write college admission essays. But as she left Kampala, Coravos says she had an “it was worth it” moment, when a student called to say that thanks to Coravos’s help, she knew she could realize her dream of studying at a university in Ireland if she worked hard enough.

* Mackenzie Klema '14

Mackenzie Klema '14 spent her summer toiling at the Brooklyn Grange, a rooftop farm in a city she had never visited before, alongside local city kids who had never set foot on a farm, much less one seven stories above street level. Everyone involved learned a lot. For example, Klema, who had “entertained notions about becoming a farmer,” realized she would no longer entertain that notion. Educating people about food systems and sustainable agriculture, on the other hand, became “more meaningful and exciting than growing food itself.” By the end of the internship, Klema had determined that she wants to focus on supporting “efforts that promote sustainable agricultural practices

and also empower communities to reclaim sovereignty over their food.”

* Gabriela Cooper-Vespa '15

As a biological-sciences major, Gabriela Cooper-Vespa '15 is used to spending time in the lab. But last summer, her lab was a little different from those in the Science Center. She conducted her research in the exhibit halls of the Field Museum of Natural History in Chicago, studying how visitors interacted with the museum’s immersive environments. These range from a full-size replica of a Pawnee earth lodge to videos with multiple screens. She gathered data by observing visitors in the exhibits and by interviewing them. Some of her findings: Visitors like hands-on activities, and they want the exhibits to feel distinct from other parts of the museum. And she also discovered some of the museum’s shortcomings. In one exhibit, a couple “had no idea that they were supposed to be in a prairie,” she remembers with a laugh.

—Alice Hummer, Jennifer Flint,
Lisa Scanlon Mogolov '99



Architecture as Art

THE DAVIS AT



TWO SMALL BOYS CHASE a whirlwind of leaves in the courtyard of the Davis Museum on a blustery fall day. It's Family Day at the museum, and children dash around to let off steam after hunting for art treasures in the galleries.

The Davis Museum and Cultural Center marked the 20th anniversary of its opening last semester, and it's become a destination not only for students and researchers but also for art-loving families and the public. Much of the credit goes to Rafael Moneo, the Spanish architect who designed the 63,000-square-foot complex, which includes galleries, offices, conservation and storage areas, Collins Cinema, and a café. Moneo manages to showcase Wellesley's world-class art collection while simultaneously creating his own work of art that engages visitors of all ages.

He does this by unfolding a sense of mystery, a feeling of surprises lurking around each corner. Moneo has mastered the concept of hide-and-reveal, keeping you in the dark as you traverse the wide enclosed staircases, but providing openings at each landing to allow glimpses into the galleries above and below. Light reaches down from the upper level through openings in the floor and walls, giving the dimmer recesses of the staircase a distinctively Egyptian feeling, like the inside of a pyramid.

Moneo has described the structure as being like a coffer or a treasure chamber, and it's easy to see what he means.

It's no small part of the Davis's magic that the gallery space feels airy and open but also small and intimate at the same time. As you ascend to the top-floor gallery, the brightness intensifies, and the source is revealed: a roof of magnificent skylights that pours natural light onto the heads of Greek and Roman statues. The space has a sun-washed purity to it, like an artist's atelier, as Paul Goldberger of the *New York Times* so aptly describes it.

Some would argue that Moneo's masterly touches inside are not quite matched by the building's exterior. Its red-brick plainness is relieved by the occasional window or horizontal stripe of concrete, but it's very low-key. Moneo clearly did not want the Davis to deflect too much attention from its nearest neighbor, the Jewett Arts Center, a masterpiece of midcentury modern architecture by Paul Rudolph. The two buildings share a barren, windswept courtyard that comes to life only in the warmer months, when people can be found at café tables soaking up the sun.

While Moneo derives inspiration from the Jewett, he also views the Davis in a larger, campuswide context that embraces its topography. As he explained during a recent visit to the College, "Buildings are not any longer isolated pieces, but a concatenation of events." Here, he follows the line of descent, like musical notes, from the Jewett Center to the Davis entrance courtyard to the facilities-management building, and finally to the Wang Campus Center. There's a lovely sense of procession as visitors take to the stairs to gain new perspectives from each change in elevation.

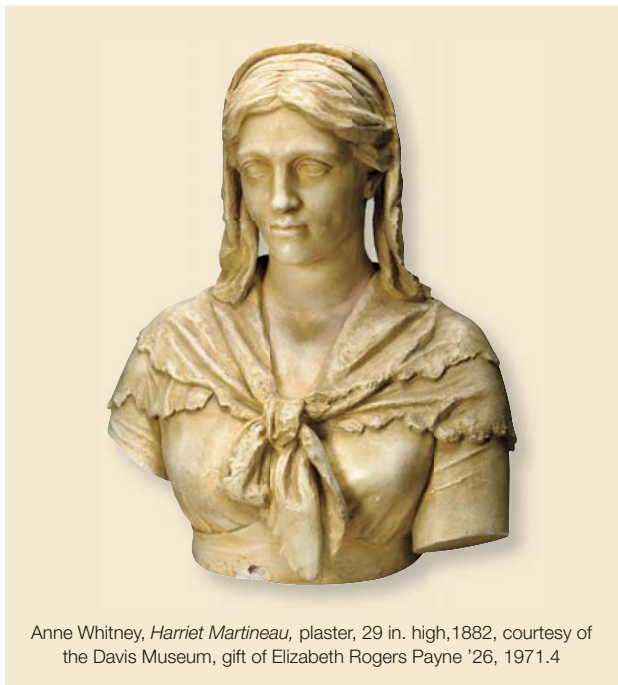
"The Davis is one of Wellesley's great assets, both for its own interpretation of the forms and materials of modern architecture and for the way in which it highlights the Jewett Arts Center," says Alice Friedman, the Grace Slack McNeil Professor of American Art. She sees the two buildings as continuing a rich conversation not only with each other, but also with the other styles of architecture found on campus, and with buildings still to come.

—April Austin

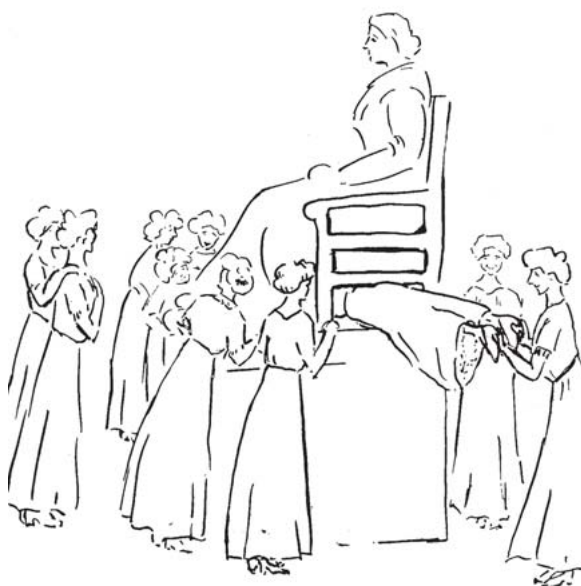


ART OF WELLESLEY

A Monumental Loss



Anne Whitney, *Harriet Martineau*, plaster, 29 in. high, 1882, courtesy of the Davis Museum, gift of Elizabeth Rogers Payne '26, 1971.4



THE POET AND SCULPTOR Anne Whitney (1821–1915) was a key member of the artistic, literary, and political circles in her native Massachusetts. Her oeuvre includes statues of Samuel Adams for the US Capitol building, and Leif Erikson and Charles Sumner for public sites in Boston. She also had strong connections to Wellesley College. Whitney's family knew the Durants, and she befriended President Alice Freeman and her husband, George Herbert Palmer, as well as several professors and trustees. She even taught at the College in 1885. The Davis Museum owns seven of her sculptures, and Wellesley's Archives house some 4,000 letters from her long life. Most importantly, Whitney's statue of the English reformer Harriet Martineau was a focal point of College Hall before it was destroyed in the 1914 fire.

The statue was commissioned by Whitney's friend, the abolitionist Maria Weston Chapman, as a gift for Boston University. Chapman wanted the influential reformer to be a role model for BU's female students. Following contemporary sculptural practice, Whitney modeled Martineau, whom she never met but greatly admired, from photographs and from her own imagination, first in clay and then in plaster. She sent the final larger-than-life-size plaster model to Italy to be carved in marble by the American sculptor Preston Powers. Although the finished statue was exhibited to great acclaim in Boston's Old South Church in 1883, BU declined the gift, and it was left homeless. Whitney's Wellesley friends arranged for its donation to the College. It was installed in College Hall's five-story Centre, the showcase of the entire building, where it soon became a ritual object. First-year students were pulled through Harriet's chair rungs, symbolizing the beginnings of their journey to womanhood, as seen in the illustration (bottom left) from the 1913 *Legenda*. Seniors dressed as scrubwomen washed the statue and crowned it with flowers annually on May Day, and a *Wellesley College News* advice column was titled "Ask Harriet."

But the College Hall fire brought these traditions to a tragic end. The Centre's high open atrium acted as a flue, and the statue crashed through the floor and broke into pieces in the intense heat. According to one anonymous account, "Harriet exploded!" Several weeks later, when the ruins had cooled enough to be excavated, some of the pieces were recovered; an article in the April 2, 1914, edition of the *Wellesley College News* noted that "many of [Harriet's] fragments have been exhumed, including most of the pieces bearing the letters of her name." These fragments are unfortunately now lost.

The best evidence we have for the statue is a plaster bust (above left), Whitney's preliminary working model, which varied only slightly from the finished marble. The bust remained in Whitney's possession until her death and was found in the attic of her former home in New Hampshire in 1961 by her biographer, Elizabeth Rogers Payne '26, who donated it to Wellesley. It is a focal point of the Davis Museum exhibition on the centennial of the College Hall fire, vividly evoking the appearance and scale of Whitney's statue and its importance to life at Wellesley.

—Jacqueline Marie Musacchio '89, professor of art

Faculty Affirms Ties to PKU



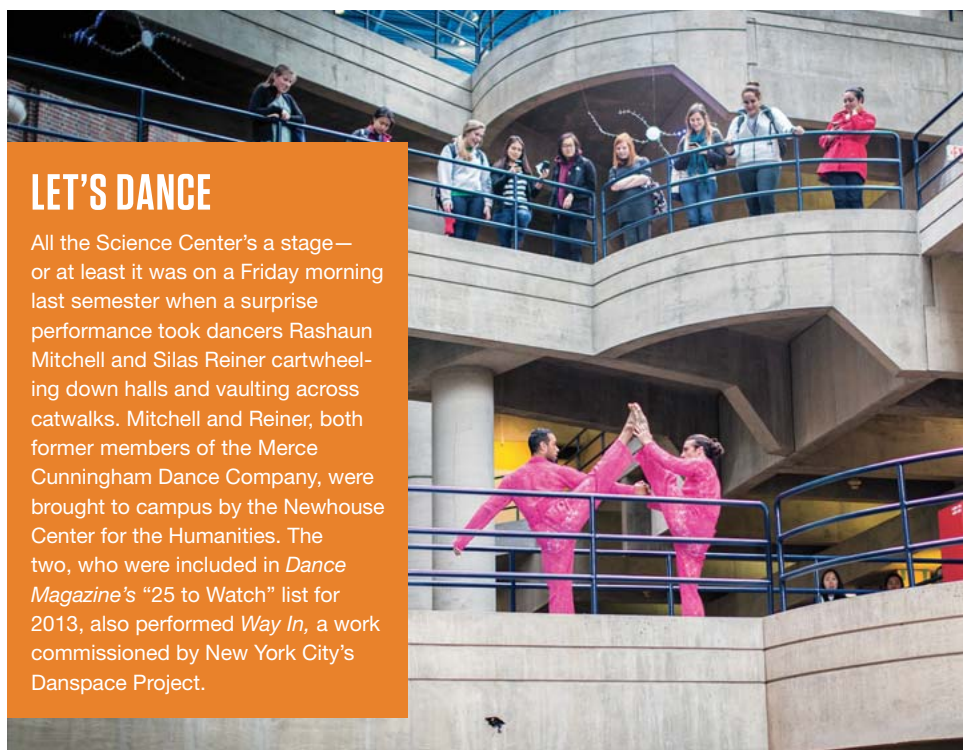
IN NOVEMBER, after much debate, the faculty voted to continue the College's newly established partnership with Peking University. Last summer, a 10-day program in Beijing for PKU and Wellesley students sponsored by the Albright Institute was the partnership's inaugural event. Some on the faculty, however, asked the College to reconsider the relationship when the PKU economics faculty voted in October not to renew the contract of economist Xia Yeliang, a prominent critic of the Chinese government and a human-rights activist. In September 2013, 136 Wellesley faculty members had sent an open letter to the PKU president in solidarity with Xia, calling for academic freedom.

After the November vote of the Wellesley faculty, the provost constituted a committee of professors to determine the elements and parameters of the partnership. The full faculty will approve the committee's recommendations.

Subsequently, the College invited Xia to participate in the work of the Freedom Project in 2014–15. The Freedom Project, founded by Thomas Cushman, Deffenbaugh de Hoyos Carlson Professor in the Social Sciences and professor of sociology, is dedicated “to the exploration of the idea of freedom in all of its manifestations, but especially in the tradition of Western classical liberalism.”

Xia will visit Wellesley's campus periodically to share his experiences as a human-rights activist in China through faculty seminars, lectures, and Freedom Project conferences. He will give a public lecture on campus in the fall of 2014, when he will be the first recipient of the Freedom Project's Award for Civil Courage, which, Cushman says, “is made to those public figures who demonstrate moral and ethical leadership by defending freedom and human rights at great personal cost.”

—Alice Hummer



LET'S DANCE

All the Science Center's a stage—or at least it was on a Friday morning last semester when a surprise performance took dancers Rashaun Mitchell and Silas Reiner cartwheeling down halls and vaulting across catwalks. Mitchell and Reiner, both former members of the Merce Cunningham Dance Company, were brought to campus by the Newhouse Center for the Humanities. The two, who were included in *Dance Magazine's* “25 to Watch” list for 2013, also performed *Way In*, a work commissioned by New York City's Danspace Project.



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THEY AREN'T EVEN WAITING to have a diploma in hand before making their difference in the world: Reflecting the spirit of the anti-apartheid movements of the 1980s or the anti-tobacco wars of the 1990s, today's student activists are urging us to think carefully about fossil fuels. Members of Fossil Free Wellesley (FFW), a group inspired by environmentalist Bill McKibben, are concerned about how fossil fuels—both their extraction and environmental impact—disproportionately affect people living in poverty and other marginalized groups. FFW brought a petition with 1,027 signatures to the October 2013 Board of Trustees meeting. Their request? Divest from fossil-fuel investments.

In a letter to the College community last November, Chair of the Board of Trustees Laura Daignault Gates '72 called the meeting of the trustee divestment working group “lively, respectful, and honest.” The group appreciated FFW's “thoughtful advocacy,” and acknowledged that “the challenge of climate change is a defining one for this generation.” Participants debated the virtues of various advocacy tools, and everyone expressed interest in gaining further understanding of the impact of divestment on the environment, as well as on the College's endowment and operating budget. The trustees hope the dialogue will continue throughout the year on campus; they hope to reach a decision by spring.

—Jennifer Flint



SPORTS

SPORTS SCOREBOARD

★ Blue **crew** team took the team title at the 2013 Seven Sisters Championship Regatta in October for the fifth consecutive year. Earlier in the fall, the Blue took a first place finish at the Snake Regatta and finished eighth overall at the Head of the Charles Regatta.

★ Wellesley wrapped up the **cross-country** season with a ninth-place finish out of 53 teams at the NCAA New England Championships. Wellesley also finished second at the Seven Sisters Championship and fifth at the ECAC Championships during the season.

★ The Wellesley **golf** team earned a sixth-place finish at the Ann S. Batchelder Invitational at Nehoiden Golf Course on campus, and also finished ninth at the NYU Invitational and 10th at the Mount Holyoke Invitational.

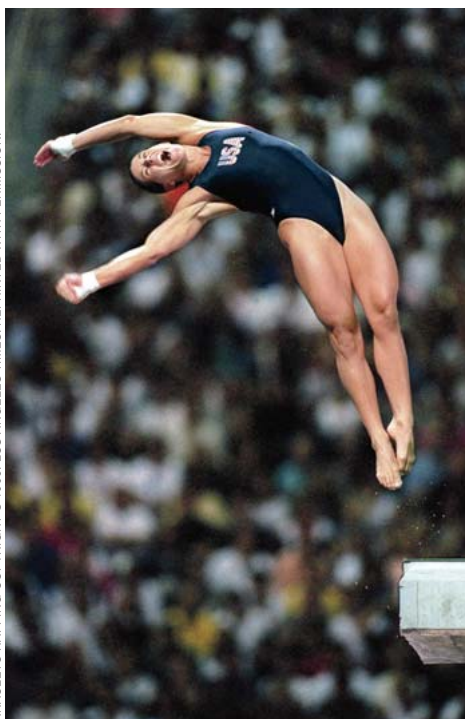
★ The Wellesley **field hockey** team had a historic 2013 season, advancing to the NCAA Elite Eight and setting a program record with 18 wins. The Blue finished the NEWMAC regular season with a perfect 8–0 record to earn the No. 1 seed and hosting rights for the NEWMAC Tournament.

★ The Wellesley **soccer** team made an impressive run during the NEWMAC schedule. The team tied for second place in the conference with a program-record 21 points, carrying a 6–1–3 record.

★ The Wellesley **tennis** team ended the 2013 fall season as NEWMAC Runner-Up and a No. 30 national ranking. The Blue finished with a 9–3 overall record.

★ The Blue **volleyball** team ended a fantastic season with a 28–7 overall record and a spot in the NCAA Tournament. Wellesley finished the season as NEWMAC Runner-Up, falling just short of the title with a 3–2 loss to Springfield in the conference finals.

Olympic Mettle



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RULES ARE RULES: Rain doesn't fall up. You can't have six-pack abs without earning them. And Mary Ellen Clark's proverbial glass is *never* half empty. This particular trait is what makes Clark, a two-time Olympic medalist, an inspiring coach for Wellesley's diving team—and also your best friend and worst enemy if you show up to her lunchtime full-body workout class, which is part of Wellesley's employee wellness program.

You're sprawled on the mats, your muscles are howling, and for unknown reasons Clark believes the class can complete 300 sit-ups. You have doubts; Clark does not. But how exactly do you disagree with the athlete who has two bronze Olympic medals at home? (The 10-meter platform is her gig: 1992 in Barcelona and 1996 in Atlanta.)

Clark knows a thing or two about doubt. She started diving when she was 6 and became the oldest woman to medal at age 33. In between, "I went through lots of failures," she says. She was famously sidelined for nine months before the Atlanta games because of a bout of vertigo. Diving into the pool, she couldn't tell which way was up. Clark says it was the most challenging time in her career. But then: "It's all about how you come back from it and get back to the top of your game." See? Glass half full.

As an athlete, Clark says each of her coaches taught her lessons that made her successes possible. From her father, she says "I learned that you have to do what you love. It has to be a passion. Some things you love to do aren't easy." From Ron O'Brien, who coached her through the Olympics, "I learned about readiness. You teach people dives when they're ready, mentally and technically, and not a day sooner." Her coach at Penn State, Bob Goldberg, "was just a lot of fun," she says. "He knew how to motivate people using humor. And he saw something in me that I didn't see."

Now it's Clark's turn to apply these lessons to the divers on her team. "They're going to learn a lot about diving and even more about who they are as a person, through both great and tough times, by setting goals with teammates and learning resilience," she says. "What you learn on the playing field mimics life. And I get to show them that they can do these things."

Even the paper-pushers among us take away lessons from Clark's employee-wellness classes: We can do 300 sit-ups. But I'll take that glass half full with a side of ibuprofen, please.

—Jennifer Flint

BY THE NUMBERS / OFFICE OF ADMISSION IN 2013

12,000

Average number of miles logged by admission counselors

45

Number of states and countries visited by admission counselors

2,200

Number of inquiry emails sent by students to the Admission Office

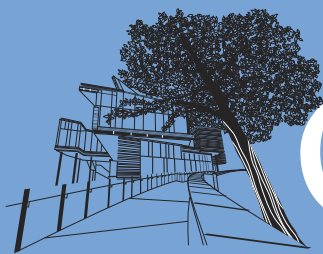
100,000

Pages of application materials received by the Admission Office

300

Average number of hours admission counselors spent reading applications

REPORTS FROM AROUND CAMPUS



College Road

F.C.O.

UNDER CONSTRUCTION

MARCH-DECEMBER 2014

THE FAMOUS BIG WHITE TENT OF YORE—site of many graduations on Severance Green—will be making a one-time comeback this May. The reason? The field house at the Keohane Sports Center, which serves as a rain location for the outdoor commencement ceremonies now held in the Academic Quad, will be undergoing a complete overhaul from March until December 2014. Slated for replacement are the field house’s roof, walls, and floor. A new space for fitness equipment as well as a permanent basketball/volleyball floor inside the fieldhouse track are being explored. The project is part of campus renewal efforts planned for the next decade. Learn more at www.wellesley.edu/about/campusrenewal.

OVERHEARD



Today I saw a girl walking alone, talking out loud to her cup of coffee—“Oh, coffee, you are so wonderful” #finals

—@intlplayer

Lights Out

IN AN EFFORT TO SHED LIGHT on the College’s energy usage, the student environmental group WEED turned out the lights across campus on Oct. 30, 2013. The blackout lasted only three minutes, from 7:00 P.M. to 7:03 P.M., but was intended to urge the community “to reflect on our privilege as consumers and the environmental and social consequences our lifestyles have,” according to the group. The College consumes almost 30,000 megawatts of energy in a year, which WEED says is “also enough to satisfy the energy needs of more than 500,000 people in the developing world in a year.” For more on the blackout, go to bit.ly/1ercjzg.

Science Fellow

ADELE WOLFSON, Nan Walsh Schow '54 and Howard B. Schow Professor in the Physical and Natural Sciences, was elected a fellow of the American Association for the Advancement of Science, for her work in biochemistry education. The AAAS noted that Wolfson had developed innovative curricula for molecular biology, including semester-long, project-based labs, and using advanced instrumentation in introductory biochemistry classes.



RICHARD HOWARD




FOCUS ON FACULTY

“I want people to say, ‘Let’s give this to the Wellesley alum to write, because she’s the best writer.’ It’s a good skill to have.” —Lynne Viti

The Writing Life

Lynne Viti’s first job as a teacher was in a rough neighborhood of Manhattan. She loved it—so much that she went on to get her Ph.D. in English from Boston College. But then she taught composition for three years straight, and that she didn’t love. So she found herself in law school and then working as a lawyer in Boston.

“I would work mostly with guys all day long, guys, guys, guys, litigation associates, people who were really verbally aggressive. And everyone was white,” says Viti, senior lecturer in the Writing Program, who started at the College by teaching one class a week. “And I’d come out to Wellesley, and there were people of every race in my class. And they were all women. It was such a great balance. I was so happy to go there—Wellesley was just a fun place to teach.”

The students are the reason that, more than 25 years later, Viti is still teaching at Wellesley, having left lawyering behind for occasional pro bono work. She still loves teaching—especially writing. “I taught a couple of courses in the poli sci department and one of them was con law. I love constitutional law. I love it. But when you teach writing, it’s like watching art being made. You’re seeing people’s thinking as it unfolds on the page or the screen. And I find that fascinating,” she says.

Viti jumped at the chance to teach one of the inaugural Calderwood Public Writing seminars for seniors when they started last fall. The Calderwood Seminars, funded by the Calderwood Charitable Foundation, help seniors learn to translate their deep knowledge of their majors into writing that’s accessible to the mainstream public through opinion pieces, blog posts, grant proposals, and other writing. The idea began several years ago, when Calderwood Professor of Economics David Lindauer began teaching Economic Journalism. Alumnae have reported that the course has helped them significantly in their working lives. The first formal group of Calderwood seminars this year includes Lindauer’s and Viti’s courses, as well as classes in music, psychology, art, environmental studies, English, biology, and Spanish.

The nine students in Viti’s seminar last semester wrestled with how to engage the public in complex issues of legal and medical ethics. The topics ranged from egg donation to designer babies, to the neo-eugenics movement, to assisted suicide. They each wrote a book review, a blog post, an op-ed, a memo, a Q-and-A with an expert, and a short, 600-word report on a scholarly article. Students do this, Viti says, because the academic writing that they learn at Wellesley is very different from the writing most alumnae will need to do in their first jobs.


RICHARD HOWARD

“It’s very hard for students to write something short,” Viti says. “They want to write big. They want to write long.” The students usually do write long in their first draft, but by the third, they’re writing shorter and faster, translating “complicated concepts into a language that a smart 11th grader could understand,” she says. “They learn to edit for concision.”

Her hope, Viti says, is that her students will become the go-to writer in whatever organization they end up in after graduation. “That’s part of what I was known for when I was a lawyer, so I got to do appeals work,” she said. “I want people to say, ‘Let’s give this to the Wellesley alum to write, because she’s the best writer.’ It’s a good skill to have.”

—Jennifer Vanasco ’94

STUDIO ART

Fit to Print

Professor of Art Phyllis McGibbon presides over moments of discovery in her printmaking classes. The instant when a sheet of paper is lifted from the inked plate or stone reveals not only the process but also something about the student herself: how she handles disappointment if the resulting print isn't how she imagined it.

McGibbon teaches students how to work with these moments of uncertainty and to support each other with words and ideas. She “strives to activate the collective wisdom of the group in critiques,” says colleague Katherine Ruffin, who directs the book-arts program. As a result, images that at first seem like “failures” often become catalysts to clearer, more powerful works of art.

Students respond to McGibbon's respect for them as artists and to her thoughtful questions. “I try to figure out where they are and how they're seeing an image,” she says. By listening closely, she is able to make observations that speak deeply

to students. “She gave me advice that I still think about,” says Courtney Richter '09, a printmaker who is now pursuing her M.F.A. “She said, ‘Make work less dutifully and more intuitively.’ Whenever I feel myself overthinking something, I remind myself to go with my gut.”

McGibbon, who has taught at Wellesley since 1994, says she never tires of watching students coming into their own. “I'm inspired by seeing them take chances and become themselves in such interesting ways. It's a powerful reminder in my own studio work,” she says.

McGibbon's own art-making encompasses a variety of media, including drawings, lithographs, photomontages, artist books, and installations. A fascination with the German painter and engraver Albrecht Dürer has led her to create brilliantly detailed works that celebrate his meticulously observed style.

Being a teaching artist requires a delicate balance between being available to students and finding one's own space to create. “During the semester, a lot of images and people are in motion in my mind,” she says. “When I go back into my own studio, I have to think, ‘How can I challenge myself to think in a different way?’”



RICHARD HOWARD

McGibbon says the printmaking studio is where she feels most herself. “Being able to shape where you want your attention to go is a profound thing—to follow an image poetically and see where it goes.”

—April Austin

OUTSIDE THE CLASSROOM

Gained in Translation

Not surprisingly, Associate Professor of Spanish Evelina Gužauskytė has spent much of her academic career focused on language—from teaching all levels of Spanish to poring over the shipboard logs of Christopher Columbus to glean how native languages influenced the conquistador's names for the places he encountered. But Gužauskytė, a specialist in colonial Latin American literature, also has a linguistic side gig as an interpreter and translator into her native Lithuanian. In the 1990s, she served as an interpreter for the American Embassy in Vilnius and the Lithuanian mission to the UN and even did voice-overs for American-made Westerns. More recently, she has been translating literary classics for publication in her homeland.

Do you always translate work into Lithuanian?

My working languages are English, Lithuanian, Spanish, and occasionally Italian. As I see it, translation is like a river: It flows only in one



RICHARD HOWARD

direction—home. And home is one's native language. So I almost always translate into Lithuanian. When I work on translation projects into English or Spanish, they are usually collaborative projects.

Could you describe some of your favorite literary translations?

I loved working on Isabel Allende's internationally acclaimed *La casa de los espíritus* (*The House of*

the Spirits), which thus far has had 13 editions or reprints since first being published in Lithuania in 1999. I cherished the opportunity to translate the wonderfully written Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. Each [project] has been my favorite in some way because each one was a doorway into a world that the writer had created. Translating a novel, a short story, or a poem gives you an unusual opportunity to fully engage with the text and to mirror the writing process of the author. As I engaged with the sentence structure, the metaphors, and unique way of saying things of each author, I learned a lot about writing.

How does your translation work affect your teaching?

I tell my students: “Do not translate!” This is because I consider translation to be an art form in itself. As students struggle to translate, they are making it too difficult for themselves. Instead I encourage them, over and over, to think in Spanish. When they attempt to think in Spanish, students usually find the words they need themselves. Or they find other ways to express the same idea, which in itself is a very useful exercise.

—Alice Hummer

Shelflife

Reviews of books by Wellesley authors

Our Nora



The MOST of Nora Ephron

NORA EPHRON '62

The Most of Nora Ephron

Knopf

576 pages, \$35

The Most of Nora Ephron is a real door-stopper—you could use it in place of a kettlebell when you exercise if, to use one of Ephron's favorite phrases, you were into that sort of thing. Ephron died last year of complications from acute myeloid leukemia, and finding this book in the mailbox was like rediscovering a favorite bracelet that had gotten lost in the lingerie drawer: *Oh, there you are—goody!*

Ephron was so private about her illness that her death took many of us—most of us, I'm guessing—by surprise. It was followed by all kinds of tributes and remembrances, about Ephron's generosity to struggling young writers, her deep loyalty to her friends, her willingness to point out uncomfortable truths in her always-crisp prose. *We're really gonna miss this*, a lot of us thought.

But thanks to Ephron's longtime friend, editor Robert Gottlieb, here she is again. And not just the famous work, but the early work, too. And *That Novel (Heartburn)*, books of essays, her screenplays. Even a last play for Broadway. (*Lucky Guy*: Her friend Tom Hanks starred in it.) Divided into several sections, *The Most* compartmentalizes Ephron's career and life as journalist, advocate, profiler, personal essayist, foodie, etc. It makes a fine smorgasbord for your brain.

The essays on journalism remind us how much things have changed since Ephron began her career in the early '60s. When she started at *Newsweek*, newsweeklies were important; now they're incidental (at best). Almost without exception, the writers were men (also true when I came along behind her some 10 years later) and the researchers were women. And nearly everybody was white. Now the editor in chief of the *New York Times* is a woman. (I just want to say—to borrow another Ephronism—they haven't made nearly as much progress with race and ethnicity.)

Ephron's *Esquire* piece about her 10-year reunion hurtles us right back into the Mommy Wars of the early '70s, the division between women who wanted to enjoy raising their families and doing volunteer work and the ones who spurned All That for the careers that were, at last, slowly opening to women. She remembers being appalled at the glances she got from current students who regarded the returning classes as if they were quaint artifacts—a future to be avoided at all costs.

"We are not those alumnae who came back to Wellesley because it was the best time in their lives; we were not those cardigan-sweatered, Lilly Pulitzered matrons or Junior League members or League of Women Voters volunteers. ... We're not Them. I didn't come to reunion because I wanted to. I'm here to write about it. Understand?"

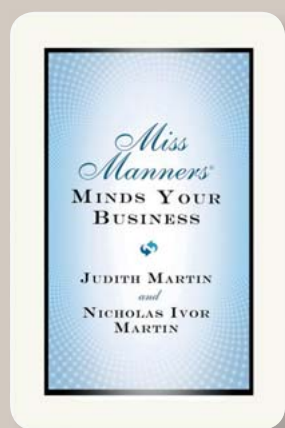
Understood. After the hagiographies that emerged following Ephron's death—something I'm thinking she would have been touched and amused by, but also a little irritated—*The Most of Nora Ephron* is a palate cleanser. She's OK with showing us that she can be a little waspish when the occasion calls for it, that she's had her petty moments. (Read the essay about how she and her sister fell out temporarily over who would get the mink coat their mother, Phoebe, bequeathed to Nora.) That she is, in other words, one of us.

Which makes this compendium that much more welcome.

—Karen Grigsby Bates '73

Bates is a Los Angeles-based correspondent for NPR News.

Courtesy in the Cubicle



JUDITH MARTIN '59 AND NICHOLAS IVOR MARTIN
Miss Manners Minds Your Business
W.W. Norton,
320 pages, \$26.95

It is natural that problems should arise in the modern workplace, where colleagues socialize after punching out, professional communication takes place over email, and bosses act like BFFs to their underlings—until they don't. Miss Manners, the doyenne of etiquette (A.K.A. Judith Perlman Martin '59), tells us how to navigate these fraught situations in *Miss Manners Minds Your Business*, written with her son, Nicholas Ivor Martin. For more than 30 years, Miss Manners has penned a syndicated advice column on civility, and her books have covered such subjects as how to throw a surprisingly dignified wedding, how to rear perfect children, and how to have excruciatingly correct behavior. In short, Miss Manners—a recipient of the Alumnae Achievement Award—is an authority on how we should conduct ourselves out in the world. And it would be such a nicer place if only we followed her directions.

Minds Your Business is structured as a series of letters and replies. (“My Boss has a tendency to send me notes in email that are all CAPS.” “How should a professional deal with clients who do not have good manners?” “I need advice about nose rings.”) With good humor

and sound logic, the expert gives sound advice to her gentle readers and does not mince words. (“Your boss is a coward, Miss Manners is sorry to tell you.” Or, “Feeling surly is no excuse for acting surly. ...”) She recommends a separation of work time and personal time, reminds us that coworkers should not feel an obligation to hang out after hours, and makes the radical suggestion that bonuses and time off would be more welcome rewards than company parties.

While Miss Manners approves of some changes that have taken place in the workplace in recent decades—namely, how professional opportunities are no longer limited to straight white men—she advocates for “well thought out, orderly change that preserves what is good from the past while rectifying what is bad.” Her new book gamely does just that.

Recommended for: graduates entering the workforce, draconian bosses, and anyone who routinely microwaves overly fragrant dishes in the office kitchen.

—By Eliza Borné '09

Borné is an associate editor at the Oxford American magazine. She lives in Little Rock, Ark.

Freshink

❖ **HANNAH ALLEN ABBOTT '76**—*The Black Stag*, Silvering Owl Press

❖ **LESLIE LEVINE ADLER '77** and Meryll Levine Page—*Jewish Luck: A True Story of Friendship, Deception, and Risky Business*, Salt Mine Press

❖ **EMILY LAURENCE BAKER '84**—*Slow New Forest: Local, Characterful Guides to Britain's Special Places*, Bradt

❖ **LYNNE BERRY '94**—*What Floats in a Moat?*, Simon & Schuster Books for Young Readers

❖ **DENISE BROUSSEAU '82**—*Ready to Be a Thought Leader?: How to Increase Your Influence, Impact, and Success*, Jossey-Bass

❖ **HARRIET SCOTT CHESSMAN '72**—*The Beauty of Ordinary Things*, Atelier26

❖ Meg Clemens (**MEG BERUBE CLEMENS '81**) and Glenn Clemens—*Barron's E-Z Algebra 2*, Barron's Educational Series

❖ Gloria Duran (**GLORIA BRADLEY DURAN '45**)—*House in the Clouds*, Berkeley Press

❖ Kathy Eldon (**KATHY KNAPP ELDON '68**)—*In the Heart of Life: A Memoir*, HarperOne

❖ **NORA EPHRON '62**—*The Most of Nora Ephron*, Knopf

❖ Juliana McIntyre Fenn (**JULIANA CUYLER FENN '57**)—*Wisdom at Play*, WestBow Press

❖ **CHRISTINA FREI '92**—*5 Rockstars of the American Revolution*, Christina Frei

❖ **LAUREN FRIEDMAN '09**—*50 Ways to Wear a Scarf*, Chronicle Books

❖ **EMILY BERNS HEYSER '76**—*The Devil in the Details: The Unexpected Origins of Weird English Words*, CreateSpace

❖ **JUDY FOREMAN '66**—*A Nation in Pain: Healing our Biggest Health Problem*, Oxford University Press

❖ Humaira Awais Shahid with **KELLY HORAN '92**—*Devotion & Defiance: My Fight for Women and the Poor in Pakistan*, W. W. Norton and Company

❖ Margaret Fleischer Kaufman (**MARGARET KAUFMAN '63**)—*Where Somebody Waits*, Paul Dry Books

❖ **ALICE E. MARWICK '98**—*Status Update: Celebrity, Publicity, and Branding in the Social Media Age*, Yale University Press

❖ Susan McCarty (**SUSAN O'CONNOR MCCARTY '83**) and Paula Monopoli, editors—*Law and Leadership: Integrating Leadership Studies into the Law School Curriculum*, Ashgate

❖ **MARY JO PEEBLES '72**—*Beginnings: The Art and Science of Planning Psychotherapy, Second Edition*, Routledge Press

❖ **MARTHA RONK '62**—*Transfer of Qualities*, Omnidawn Publishing

❖ **ANNA H. SPITZ '76**, Chris Impey, and William Stoeger, editors—*Encountering Life in the Universe: Ethical Foundations and Social Implications of Astrobiology*, The University of Arizona Press

❖ Naomi Stone (**LARAMIE SASSEVILLE '76**)—*Wonder Guy*, Lyrical Press

❖ Fey Ugokwe (**FEYINWA UGOKWE '92**)—*Wifey*, Pink Purse International

❖ **JANE E. VENNARD '62**—*Fully Awake and Truly Alive: Spiritual Practices to Nurture Your Soul*, Skylight Paths Publishing

❖ **AMY WALLACE '72**—*Fear of Death: It's About Life, Actually*, Amy Wallace

❖ **SARAH WALL-RANDELL '97**—*The Immaterial Book: Reading and Romance in Early Modern England*, University of Michigan Press

❖ **SUSAN KENNEY WALSH '65**—*Edgewood: An Old Farm in the New Millennium*, Pear Tree Publishing

❖ Rosalind Williams (**ROSALIND MCFARLAND WILLIAMS '66**)—*The Triumph of Human Empire: Verne, Morris, and Stevenson at the End of the World*, The University of Chicago Press

❖ Rosalind Williams (**ROSALIND WHITE WILLIAMS '57**)—*What?? Have You Had Your "Earring" Tested?*, CreateSpace

❖ Susan Zuccotti (**SUSAN SESSIONS ZUCCOTTI '62**)—*Père Marie-Benoît and Jewish Rescue: How a French Priest Together with Jewish Friends Saved Thousands During the Holocaust*, Indiana University Press

SEND US YOUR BOOKS

If you've published a book and you'd like to have it listed in "Fresh Ink" and considered for review, please send two copies to Lisa Scanlon Mogolov '99, Wellesley magazine, 106 Central St., Wellesley, MA 02481-8203.



THE NIGHT THAT CHANGED WELLESLEY

FOR 39 YEARS, College Hall *was* Wellesley. An immense presence overlooking Lake Waban, it took four years to build and four hours to burn.

On the 100th anniversary of its destruction on March 17, 1914, we recognize the vision behind the building, the courage and resourcefulness of the Wellesley community during and after the fire, and the beautiful new campus that grew out of its ashes.

Illustrations by Raúl Allén



UP IN FLAMES

BY LISA SCANLON MOGOLOV '99

WHEN COLLEGE HALL BURNED TO THE GROUND IN THE EARLY HOURS OF MARCH 17, 1914, STUDENTS, FACULTY, AND STAFF WERE ASTONISHINGLY CALM, STEADY, AND COMMITTED TO HELPING IN ANY WAY THEY COULD.

College Hall's final night, March 17, 1914, was cool, damp, and still. Fog rose from patches of snow and drifted around the enormous building's pavilions and turrets.

At 4:30 A.M., up on the fourth floor in the west wing, Miriam Grover, class of 1914, was awakened by a strange crackling sound and an eerie orange light through the transom above her door. As Grover got out of bed, her roommate, Jinny Moffat, told her to go to Olive Davis 1886, the director of halls and residence.

Grover ran, barefoot and in her nightgown, across College Hall to Miss Davis's room. Through the door, Miss Davis instructed Grover to alert Edith Tufts 1884, the registrar, on the floor below. By the time Grover spoke to Miss Tufts, the Japanese gong had been sounded, and students were beginning to congregate at their assigned spots in the Centre, a dramatic, five-story-tall atrium roofed with glass at the heart of College Hall. Miss Tufts hurried to the switchboard on the first floor to call President Ellen Fitz Pendleton at the President's House.

As Grover was waking Miss Tufts and Miss Davis, Moffat was running down to the main entrance of College Hall to tell the night watchman about the fire. He picked up a fire extinguisher—comically inadequate against the flames that were consuming the west wing—and Moffat told him that it wouldn't do any good.

Meanwhile, Charlotte Donnell 1914 was startled awake by the sound of footsteps running past her door—her floormates Grover and Moffat. Donnell quickly realized something was wrong by the warmth and smell of the air, and when she looked out her door, she saw a “mass of flames” across the hall. She ran to a closet nearby, where she knew there was a

fire hose. After examining the hose, she decided it was too high for her to reach, and probably wouldn't do much good anyway. Instead, she decided to run down to the third floor and ring the big Japanese gong—normally used to signal the rising hour—to alert everyone to the fire.

There are conflicting memories of what happened at the gong. In 1972, Katherine Balderston 1916, a professor of English at Wellesley, solicited stories about the fire

for a chapter in *Wellesley College 1875–1975: A Century of Women*. Donnell wrote in a letter to Miss Balderston that she remembered being the only one at the gong. But Tracy L'Engle 1915 told her a different story. L'Engle remembers Donnell, her neighbor on the fourth floor, knocking on her door and telling her about the fire. After seeing



“terrific flames in the elevator shaft,” she recalled running down to the gong with Donnell and offering her the hammer. L'Engle remembered Donnell hesitating—only the Student Government president and the fire lieutenants were allowed to strike the gong—and L'Engle told her, “I'll take the responsibility,” and struck it twice herself. L'Engle then handed Donnell the hammer and ran to Miss Tufts's room; she thought that Donnell continued striking the gong until the electric fire alarm sounded.

Because the student fire chief in 1913 had insisted on unannounced nighttime fire drills in each dorm (against the advice of the College physician), many students assumed the gong and the subsequent electric corridor bells were signaling another drill and went about their usual routine of closing their windows, turning on the lights in their room, throwing on a robe or kimono and slippers, and heading down to their assigned meeting

spot in the Centre. “I heard no outcry; in fact, I heard no human voice about the hurrying feet, no lamentation, no questioning, nothing but the automatic quick march of people down the stairs, in the order in which they had been told to go,” a faculty member who lived in College Hall reported in the April 2, 1914, edition of *Wellesley College News*.

The students gathered in the Centre, where just hours earlier they had cheered for the participants in a debate with Mount Holyoke. Miss Davis supervised from the staircase as the fire lieutenants called roll for each of their squads of about 20 students.

By now, every student could tell that this was the real thing. The Centre was glowing with the flames from above, and embers began falling on the hair and shoulders of the students below. But in keeping with the rules, no one spoke the word “fire.”

Eight students were missing. Someone was delegated to go find them, which took only a few minutes, but it “seemed much longer,” remembered L’Engle. Miss Davis gave the order to leave the building, but afraid that someone might have been left behind, she called for the students to stop and do the roll call again. At this point,

the elegant palms that were situated in a basin in the Centre were beginning to shrivel.

“No one whom I saw was hysterical, but obeyed orders quietly, even though sparks were falling on us and even pieces of blazing wood. We stepped on the sparks and put the first one out, but when pieces of wood began to fall, we had to get out of the way,” one student remembered. Finally, with all 198 students accounted for, Miss Davis gave the students the order to march to safety. Amazingly, only 10 minutes had elapsed from the time Grover and Moffat sprinted from their fourth-story room to when the last student had left the building.

Despite the seriousness of the situation, the students didn’t entirely lose their sense of humor. As they filed out of College Hall, one of them dropped a hanger that was caught up in the pile of clothing she was carrying. The student behind her, Anna Reeder 1914, picked up the fallen hanger. When her classmates saw her exiting the building with that one item, they cheered loudly, praising her for bravely rescuing the hanger from the flames, a Philadelphia newspaper reported shortly after the fire.

But by all accounts, the discipline and calm that were displayed during the drill were incredible. The only

Opposite: Students in a dorm room in College Hall. Below: An exterior view of College Hall, which was 475 feet long and four stories tall, with five-story towers.



ARCHIVAL PHOTOGRAPHY COURTESY OF WELLESLEY COLLEGE ARCHIVES



A view of the east end of College Hall in flames on March 17, 1914, at about 7 A.M.

exceptions, rumor has it, were among the 16 faculty members living in the building, who had always been excused from the drills. One particularly beloved (but possibly apocryphal) story is that Ellen Burrell of the mathematics department was so convinced that it was just a drill that she refused to leave her room, despite urgent pleas from her hallmate, Sophie Hart of the English composition department. Legend has it that Miss Hart eventually gave up, yelling, “Well, burn then!” and slamming Miss Burrell’s door. Of course, Miss Burrell eventually did leave her room safely.

After everyone was accounted for, students, faculty, staff, and other volunteers began a frantic effort to save what they could. Three human chains were formed between College Hall and the library, and books, manuscripts, art, and small pieces of furniture were passed from hand to hand to safety. Some College Hall students had gone to the other dormitories to borrow clothes first (the four dormitories of the Hazard Quad had been built by that time), but others went directly into the lines while still barefoot and handed along the items that were being thrown out of the building’s windows. Many students in other dormitories had been awakened by the bright flames around 5 A.M.—Dorothy Weeks 1916, who lived in Cazenove, remembered wondering why the sun was rising in the west—but a Student Government rule

dictated that they stay in the dorms until 6, and so they did. But at 6 A.M., they burst out of the dorms as fast as a shot and joined the lines passing items from the building. Meanwhile, President Pendleton, who had rushed to College Hall at the first alarm, patrolled the line of students, making sure that they were well.

Mary Frazer Smith, the secretary to the dean, and Edwin Monaghan, the superintendent of College Hall, hunted down the key to the dean’s office and rescued all the records of students’ grades from 1875 to the current classes. Miss Smith placed the records in an automobile and drove them to the President’s House, where some faculty members had sought shelter. It then occurred to the remarkable Miss Smith that she ought to write down the recently completed June exam schedule while she still remembered it. “If you knew the length of that schedule, you would realize what a feat that was, and how entirely characteristic of the dean’s secretary,” a faculty member commented in a letter shortly after the fire.

The Wellesley Fire Department responded quickly to the call and was soon joined by firefighters from Newton and Natick. However, the hoses didn’t have enough pressure to reach the heart of the fire. “I never saw such huge flames. The streams of water from various fire engines seemed ridiculous, the fire was so raging,” Dorothy Walton 1915 wrote in a letter to her mother.

BY 8:15 A.M., THE ENTIRE BUILDING WAS GUTTED. 'IT LOOKED LIKE A GREAT ROMAN RUIN, MAJESTIC, HOARY, INFINITELY DIGNIFIED AND TOUCHING.'

It wasn't long before the firefighters were driven out of the Centre. "Tongues of flames that had been creeping around the ceilings and walls, curling in and out of the balustrades of the staircases, leaped into tempestuous waves. The palms shriveled and cracked, sending out strange colors as they disappeared," Professor Martha Hale Shackford 1896 wrote in the April 2, 1914, *Wellesley College News*. The beloved statue of Harriet Martineau, the rungs of whose chair many a freshman had been dragged through, was crushed by falling bricks and fell through the floor. (See "A Monumental Loss," page 8.) Soon afterward, with a terrific crash, the roof gave in, and "every window in front of College Hall was filled with roaring flames, surging towards the east, framed in the dark red brick wall which served to accentuate the lurid glow that had seized and held a building almost one-eighth of a mile long," Shackford wrote.

The old library went up in flames, and then the chapel, making a "spectacle of majestic but awful splendor," Shackford recalled. One of the last rooms to go was the faculty parlor, which, owing to its gilding and fresco work, made for a particularly dazzling display. "In the midst of the seething mass of flame, the white marble statue of Elaine [a statue of a woman standing, holding a shield] was seen, turning upon her pivot in almost human distress, before the floor opened and dashed her down," Shackford recalled.

By 8:15 A.M., the entire building was gutted. "It looked like a great Roman ruin, majestic, hoary, infinitely dignified and touching," recalled another faculty member who arrived on campus shortly after 8. It took four years to construct the building but only four hours to destroy it. The cause of the fire was never determined.

The students ate breakfast and headed to the Houghton Memorial Chapel for the 8:30 A.M. service as usual. In the packed chapel, a calm and composed President Pendleton comforted the students, reassuring them that they—and not the building—were the College. She also made a bold announcement: The College would reopen on April 7; all students were to register in the



library by 1 P.M. that day. No copy of the speech exists—naturally, it was off the cuff—but it seems as if President Pendleton had her St. Crispin's Day moment. "Nothing could have been a better challenge to College loyalty. Instead of yielding to discouragement and despair, she made her hearers feel that there was work to do, and that the first duty of all was to rally undaunted to support our academic life, allowing no obstacle to stand in the way of completing the College year," Shackford wrote in the *Wellesley College News*.

College Hall was still burning—in fact, wreckage inside the building would be too hot to touch two weeks later—but Pendleton had set the course of the College for the rest of the year. Indeed, for the next 100 years.

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Top: The wreckage of College Hall, as seen from the north side by the porte-cochère. Below: The interior of College Hall after the fire. Five of the columns from the ruins now stand behind Tower Court, a gift from the class of 1917, "the last class to know the original Wellesley College," as a plaque by the columns notes.



ILLUSTRATION: RAÚL ALLÉN

COLLEGE HALL AND EVERYTHING AFTER

BY HELEN LEFKOWITZ HOROWITZ '63

COLLEGE HALL WAS THE EMBODIMENT OF HENRY DURANT'S VISION OF THE COLLEGE BEAUTIFUL—GRAND AND HEROIC IN SCALE. AFTER IT BURNED DOWN, A NEW VISION OF WELLESLEY EMERGED.

At about 4:30 A.M. on March 17, 1914, fire swept through College Hall. Within 10 minutes, all 198 students who lived in the building gathered in the central common space for roll call and then, amid falling sparks and embers, walked quietly and safely to the exit. Four hours later, all that remained of the heart of Wellesley College were “bare, roofless walls and sky-filled arches,” recalled Florence Converse, class of 1892, in her 1915 book, *The Story of Wellesley*.

The fire did more than destroy a magnificent building. It erased the visible traces of Wellesley's origins in the dream of founder Henry Fowle Durant. But as the renewed College took shape, loss ultimately became gain. Out of the ashes emerged a campus expressive of a vision of women's higher education for the 20th century. Both powerful and flexible, it could adapt and grow over the decades. Today, the campus both serves as a home for the College and remains a fitting symbol of the lofty aspirations of women's higher education.

When Wellesley opened in 1875, to all eyes it was magnificent. Erected on the rise above Lake Waban, its single building was surrounded by 300 acres of a country estate with varied terrain of hills, woods, meadows, and water. The building itself was of immense size. At 475 feet in length, and rising four stories with five-story towers, it was one of the largest buildings in the United States at its opening. And it was exactly as Durant wanted it—the perfect expression of the College Beautiful.

Durant's initial conception emerged out of his experience with the pioneer institution for women's higher education, Mount Holyoke Female Seminary. Welcomed as a lay preacher, he had traveled to the school in western Massachusetts many times, and he became a trustee. What he saw there was an institution dedicated to the

creation of Christian teachers whose religious power could civilize and convert the expanding nation. “There is no danger of having too many Mount Holyokes,” he said. What made his view soar beyond the seminary was both the opportunity his wealth allowed and his belief that he could best serve his Lord and Savior by the creation of a splendid building dedicated to the higher education of women. He would make his school for women the most beautiful the world had ever seen.

Wellesley's College Hall was based on the building type that evolved at Mount Holyoke and was made grand by Vassar College at its opening in 1865. What this meant was that one building simply *was* the College. While their male counterparts went to school in “academical villages” where they recited, studied, prayed, slept, and ate in a variety of structures, female collegians were thought to be best served in a single, all-encompassing one with a great central entrance. In Durant's era, the single building, associated with the female seminary, appeared to outside eyes as safe for the education of women, protective of their purity.

As Durant envisioned Wellesley, both Mount Holyoke and Vassar were in his mind. But he was impelled by unique insights derived from an unusual life. Before his conversion to evangelical Christianity, he had been a lawyer, known for his luxurious tastes and his legal practices, questioned in his time. In 1863, following the death of his only child, Durant found religion and quit the law. Moving to New York, he made a fortune in war production for the Union army. He began to hold religious meetings. By 1865, he was in South Hadley, Mass., where he conducted morning devotions and weekly prayer meetings, and occupied the pulpit on Sunday. As students dedicated themselves to Christianity, Durant found his second calling—Christian education for women.

Married to a strong woman, Durant held surprising views for his era. He opposed the new rules for high society emerging out of the Civil War era that made women into purveyors of conspicuous consumption and leisure. He spoke against women's subordination in his time and its terrible outcomes—"the broken health, the aimless lives, ... the helpless dependency." He imagined its alternative, a woman of "noble, beautiful form, healthful, vigorous, graceful." Durant came to see the true higher education of women as "revolt," allowing the "unfolding of every power and faculty." As he saw it, the truly educated woman would take her place as "the crowned queen of the world by right of that knowledge which is power and that beauty which is truth."

DURANT CAME TO SEE THE TRUE HIGHER EDUCATION OF WOMEN AS 'REVOLT,' ALLOWING THE 'UNFOLDING OF EVERY POWER AND FACULTY.'

Pauline Durant was her husband's full partner in this work of revolt. After giving oranges for the supper table at Mount Holyoke and books for its library, in 1868 she donated \$10,000 for more books on the condition that they be housed in a suitable building. When the state legislature appropriated money, Henry Durant hired Hammatt Billings to design the library at Mount Holyoke and then supervised it himself. By that time, Henry Durant had already drawn up a will "consecrating" his country place in West Needham (later Wellesley) to his Savior by building a seminary on the plan of Mount

College Hall's faculty parlor was decidedly luxe, with elaborate gilding and fresco work. During the fire, a faculty member says that the statue, "Elaine," was seen "turning upon her pivot in almost human distress."



Holyoke. And in 1870, he petitioned the Massachusetts legislature for a charter and called together a board of trustees. Unique to the all-male world of trustees of institutions for women's higher education, it included Pauline Durant, who was joined within a few years by other women. Four years of planning and overseeing the erection of College Hall ensued, with Durant supervising every detail.

Durant chose Billings to design Wellesley. Although he was the architect of many buildings in a wide range of styles, Billings was better known as an illustrator. He had once drawn scenes from Tennyson's poems, including *The Princess*, Tennyson's fantasy of a feminist women's college, a work later associated with Wellesley. Billings tried to create a setting in which women living without men kept their womanliness in a consciously beautiful building, embellished by Christian motifs, set in a picturesque park, all elements linked at that time with femininity.

College Hall began similar to Vassar's Main Building in scale and materials. But as plans developed, Billings altered the plan to suit the taste and program of the Durants. With the rise above Lake Waban as the site of College Hall, Billings extended the center pavilion and the transepts. Seen from above, College Hall took the form of a double Latin cross. Its exterior treatment was Second Empire design, but this was joined by Gothic elements—arches, towers, pinnacles, and finials. A cross adorned the keystone above the entrance. It was written at the time that the addition of these Gothic elements gave to the grand and potentially ponderous building, "a certain feminine delicacy." They were also reminders of Durant's Christian purposes.

One entered College Hall through the porte-cochère on the north side into the Centre, a vast open space five stories high, illumined by skylights. Adorned by columns surmounted by graceful arches, a marble floor, and a basin filled with tall palms, the Centre was a beauty spot, a public place conveying luxury and pleasure. Surrounding the Centre were the president's office and the principal teaching rooms, and wide corridors ran to the ends of the building. In the east transept were the library and chapel, designed to provide elegant settings for study and worship. Its complement in the west was the dining room in a contrasting simplicity. Wellesley's president had her quarters on the first floor, and the faculty lived along the corridor among the students. All had generous rooms with windows to the outside.

It was later said that the building "scattered," that it lacked a clear focus. This was because Durant wanted each part to be perfect and beautiful. The Durants intended Wellesley for the "calico" girls—hardworking and of modest means—each of whom was worth in their minds "two velvet girls"; but they offered them silk accommodations. They believed that material goods, rightly used, were an aid to the spirit.



ARCHIVAL PHOTOGRAPHY COURTESY OF WELLESLEY COLLEGE ARCHIVES

The Centre, the heart of College Hall, was a vast open space five stories tall, illuminated by skylights. It was here that the students gathered for roll call during the fire.

Essential to Durant's plan were female leadership and an all-female faculty. Realizing he could not find enough learned women, even with raiding Vassar and scouring the newly coeducational University of Michigan, Durant searched for excellent teachers and supported their further higher education so that they could take on college work. He gave them funds for the necessary equipment. Inside College Hall was to emerge a student laboratory in physics, the second in the nation, as well as additional labs, classrooms, a library, an art gallery, and administrative and departmental offices.

Let it be said that Durant did not stop with the building of College Hall. During his lifetime he saw the addition of Stone Hall, Music Hall, and Farnsworth Art Building. As his vision of Wellesley grew, he came to dream of "every rise of ground in our spacious campus crowned with the stately buildings of the university-to-be."

After Durant died, Pauline Durant emerged in her own right, and she came to have a conception different from that of her husband. She focused on the individual student and wanted to soften the campus and make it domestic. Her hope was "home-like cottages nestled in every glade." To this task, she brought Alice Freeman, a young and charming graduate of the University of Michigan. Freeman became Wellesley's second president; but since Durant had concentrated power in his own hands even when Ada Howard was president, Freeman was, in fact, Wellesley's first real female head. Under Freeman, Pauline Durant's notion of the campus as a woman's place took firm hold. This led to the creation of small dormitories modeled after Smith College's innovation of home-like cottages in the 1870s.

In time, conflicts arose on campus, and these were reflected in debates over building design and siting. The first critical battle came after Alice Freeman had left the College to become the wife of George Herbert Palmer. Some of Wellesley's trustees sought to break with the evangelical Protestantism of its founding and announce to the world that it was a modern college, imbued with a polite Christianity that they perceived as safe for elite daughters. Houghton Memorial Chapel, fitting their conception of Christianity, became the bearer of this message, and the trustees pushed both Pauline Durant and the female faculty to the side. Although the trustees won with the building's architecture, they lost with respect to its siting. The debate over the siting of the chapel brought to the fore the strength of the women's community of Wellesley.

At issue was the landscape of the College. Wellesley's faculty women mounted a campaign that forced the trustees to change the location of the chapel, planned in the woods near the Longfellow Pond (now the fountain on the west end of Margaret Clapp Library). Mathematician Ellen Fitz Pendleton, active in the struggle, made a statement that the site chosen by the trustees would destroy "the trees and the rural simplicity of the path. ... The sense of freedom and beauty which comes from the wide prospect on either hand will be lost if this large building is placed as we plan." Faculty women saw the landscape as embodying elements of the English park, its rolling, sylvan beauty offering a feeling of unbounded space. Critics in Cambridge snobbishly portrayed Wellesley as rural (somehow equal to evangelical). Wellesley's women professors properly understood it as an English pastoral

The library in College Hall. Although what is now known as the Clapp Library existed at the time of the fire, many precious books and manuscripts still in College Hall were destroyed.



landscape in the manner of Capability Brown's aristocratic country houses.

This association was confirmed in 1902 when President Caroline Hazard, who represented the faculty women's point of view, chose a landscape plan by Frederick Law Olmsted, Jr., prepared in a letter at the College's request. This decisive moment for the College set the course for Wellesley's landscape for the future. It committed Wellesley's unique terrain of "glaciated topography ... accentuated by the distribution of trees" — "a delicate and intricate bas-relief" — to be protected and treasured "for future generations." To keep its "marked individual character," Olmsted recommended that future buildings be grouped on the rises in the land, the plateaus, protecting the meadows. He urged that buildings be sited on the edges of the escarpment, following their curves and angles, taking forms both "irregular and intricate."

Also at issue was the design of the buildings themselves. At Bryn Mawr, President M. Carey Thomas began to imagine a different collegiate setting, one evoking the dignity of academic life. As opportunity came, Thomas began to create at Bryn Mawr one of the first collegiate Gothic quadrangles in the United States. This made sense to Thomas's contemporaries and reverberated in the broader college world. Within the more specific world of women's higher education, many college campuses began to build or imagine tall heroic buildings in collegiate Gothic dress in dignified quadrangles. Wellesley's Hazard Quadrangle was the College's first nod to this impulse. When it was constructed between 1904 and 1909, the College followed Olmsted's advice to build on the hills.

Thus key elements of change were already in place in 1914 when College Hall burned to the ground. Out of the ashes emerged the essentials of the campus we know today. But the results didn't come without struggle. The conflict initially ignited with design of the Chapel and its siting re-emerged. This time, however, the women of the faculty won on both counts. And because the rebuilding after the fire was so important, it determined the design of Wellesley's landscape.

With the primary College building in ruins, many decisions had to be made. One came quickly. A donor's largess secured the College's future. Building soon began on Tower Court, a residence hall with vast ceremonial spaces on College Hill. But what of the other functions that College Hall had housed: teaching, art museum, laboratories, library?

By 1914, a new design threat to the Wellesley campus was rearing its head: Beaux Arts planning. This formal approach emphasized classical designs placed symmetrically on a flat plane. After the 1893 World's Fair in Chicago, it had become the vogue for college campus design, replacing the picturesque and pastoral as guiding principle. The plan prepared for Wellesley after the fire by Coolidge & Carlson-Shurtleff concentrated academic buildings and placed them on the Great Meadow, the low stretch of land from Lake Waban to the Observatory. If realized, this configuration of buildings would have destroyed the campus admired by Olmsted, transforming the center of Wellesley's pastoral landscape into a formal Beaux Arts composition.

The faculty, led by Ellen Fitz Pendleton, active earlier in the chapel fight and now Wellesley's president, quickly

rallied for battle against the trustees. They fought openly and hard for the campus to follow the guidelines of Olmsted's 1902 plan and for Ralph Adams Cram, who had distinguished himself at Princeton and at West Point, to direct it. They mobilized alumnae support. In their report, the faculty committee argued that Cram's imagination had "an heroic quality that would make him able to suggest visibly something of the splendid character of Wellesley as we see it—its faithfulness to duty, its justice, steadfastness and patience, its unselfishness in service, its aspiration, its high courage and heroism at need." Wellesley's faculty was an extraordinary community of women. Here it voiced hope for structures and a landscape that would give symbolic expression of the College's inner life. To the feminine virtues of unselfish and heroism.

Fortunately for the College, the trustees relented. They chose Frank Miles Day of Day & Klauder as the principal architect and appointed Cram as the consulting architect for the academic and administrative buildings. Hard battles remained, and Cram fought against Day's efforts at formality and symmetry. Cram argued for buildings adapted to the site: "The unique topographical and landscape qualities of the grounds must determine not only the general design, but the disposition, alignment and composition of the buildings ... buildings and groups should grow out of their sites and environment, not impose themselves on them, and ... the great and beautiful features of hills, valleys, meadows, groves and winding roads should be preserved inviolate." The result was the academic quadrangle on Norumbega Hill—Founders, Green, and Pendleton. Built in Gothic forms and sited in a way reminiscent of Italian hill towns, this complex followed Olmsted's recommendation of a style for college buildings "both irregular and intricate." Both

AS THE RENEWED COLLEGE TOOK SHAPE, LOSS ULTIMATELY BECAME GAIN. OUT OF THE ASHES EMERGED A CAMPUS EXPRESSIVE OF A VISION OF WOMEN'S HIGHER EDUCATION FOR THE 20TH CENTURY.

buildings and siting expressed the heroic nature of the College's transformed mission.

And today they stand—proud emblems of the strength and purpose of women's higher education. They tell us of Wellesley's very reason for being—to offer the life of the mind and growth of the spirit to ongoing generations of students. They express both a mission fulfilled and a promise for the future. Thus it is fitting on this 100th anniversary of the fire that destroyed College Hall both to honor the memory of what was lost in 1914 and to celebrate what was gained.

Helen Lefkowitz Horowitz '63 is the author of Alma Mater, as well as Culture and the City, Campus Life, The Power and Passion of M. Carey Thomas, Rereading Sex, and Wild Unrest. Retired from teaching at Smith College, she remains active as a historian and writer and is currently at work on A Taste for Provence. She received the Alumnae Achievement Award in 1996.

WHAT WAS LOST



By the time College Hall went up in flames, it was not the only building on the Wellesley campus. Music Hall, the Farnsworth Art Building, the Hazard Quad and other residential "cottages," society houses, the chapel, the library, and other structures dotted the landscape. But the massive building overlooking Lake Waban was still the heart and soul of Wellesley. A 1914 list compiled by the

College treasurer's office and the 1913-14 list of College Hall offices give us an indication of the facilities that were lost.

Administrative Offices of:
The President
The Dean
The Registrar
The Board of Admission
The Director of Halls of Residence
Academic Departments (Biblical History, Economics, Education, Elocution, English

Composition, English Literature, French, Geology, German, Greek, History, Italian, Latin, Mathematics, Philosophy, Physics, Psychology, Spanish, and Zoology)
Cashier
Telephone and Telegraph Post Office
Student Government Association
Christian Association
College News (a student-run weekly)

28 Lecture Rooms and Classrooms
Assembly Hall
Laboratories
Study Halls
Residence for more than 200 people (students and faculty)





THE GRAND EXPERIMENT

CAN WHAT'S SPECIAL ABOUT WELLESLEY CLASSES
BE TRANSLATED INTO DIGITAL COURSES FOR THOUSANDS?

BY SARAH LIGON '03
ILLUSTRATED BY LORENZO PETRANTONI

Last September, for the first time in 10 years, I enrolled in a Wellesley class. But instead of walking across the leaf-strewn green and through the doors of Pendleton East, I logged on to Anthropology 207X from my home computer, while balancing a baby in one hand and a cup of coffee in the other. For the next several months, my newborn daughter and I, and roughly 19,250 other people around the world, participated in the College's grand experiment in online education. In the past two years, higher education has been shaken to its core, and those vibrations have been felt even in the hallowed halls of Wellesley College. And it's all because of a little four-letter word: MOOC (rhymes with "spook").

MOOCs, or "massive, open, online courses," first shattered the psyche of higher ed in the fall of 2011, when Sebastian Thrun, a professor at Stanford, offered his Introduction to Artificial Intelligence class for free, online. More than 160,000 people signed up, and after the course ended, Thrun announced he could no longer continue to teach at a traditional university, having "seen Wonderland." Instead, he launched Udacity, a company that would bring MOOCs to the masses. Within months, two other MOOC providers had emerged: Coursera, run by other Stanford professors Andrew Ng and Daphne Koller, and edX, a nonprofit collaboration between Harvard and MIT.

Thrun predicted MOOCs would tear down walls, offering a quality education to anyone with a high-speed internet connection. It was a tantalizing prospect, one that seemed to offer a simple technological solution to the serious structural problems facing higher education in the 21st century, from soaring tuition costs, to shrinking university budgets, to dismal graduation rates.

At the same time, MOOCs made many in the academy justifiably nervous about where all this disruption would lead. If suddenly anyone could learn economics from one of the world's leading economists—at no charge—could schools continue to charge upward of \$50,000 a year for the privilege? Would the already declining ranks of tenure-track positions dwindle even faster, as professors were replaced by a handful

of superstar MOOC "presenters"? What would these new digital learning technologies mean for the future of higher education, the value of a degree, and how even traditional courses are taught?

Two years into the revolution, the big three MOOC providers have offered more than 500 courses to millions of students around the world. Some cash-strapped schools, such as San Jose State in California, have begun licensing MOOCs in lieu of teaching their own classes. And last month, Georgia Tech launched the first fully MOOC degree through Udacity: a master's in computer science, for the bargain price of \$6,600.

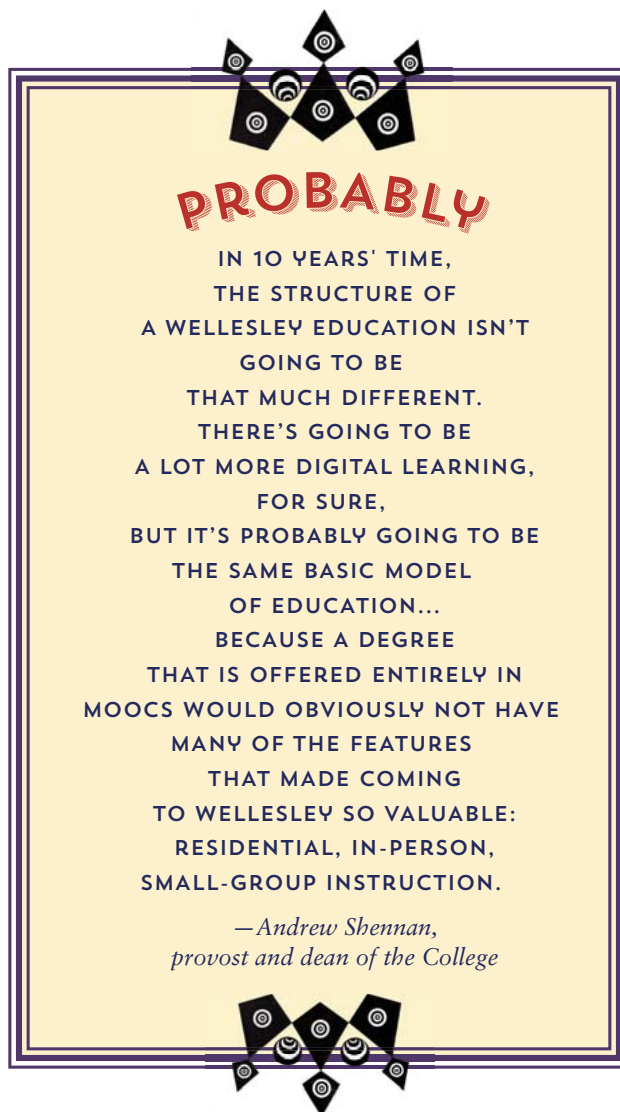
So when Wellesley College announced last spring it was joining forces with edX to release Introduction to Human Evolution beginning in the fall of 2013, the first of four planned online courses, I eagerly signed on. I wanted to learn more about why my alma mater was dipping its toes into the MOOC waters—a mode of education seemingly antithetical to its own liberal-arts mission. Having enjoyed the traditional Wellesley experience, would I find that the College's first MOOC measured up? And, along with some interesting facts about human evolution, what would the experience teach me about how higher education might be evolving?

Logging On With Wellesley

What became clear from the minute I logged on to 207X was that a MOOC is not the online equivalent of a Wellesley course.

There was the same fascinating material, thoughtfully presented by an engaging professor, in this case Adam Van Arsdale, assistant professor of anthropology. In fact, Van Arsdale used much of the same material he taught to his "bricks

and mortar" class being conducted during the fall semester on the Wellesley campus. But unlike the small, intimate classes I had experienced as an undergrad, my Wellesley MOOC was big, impersonal, and solitary. I was no longer Sarah Ligon '03 but "TheArkansasTraveler," the handle I chose for my edX persona. Beginning the course a week after the Sept. 25, 2013, launch, I found the discussion boards already lit up with more than 1,000 posts by students from Malaysia to Romania. Yet despite the many opportunities for "discussion" with my "classmates," I worked through the material alone.



However, MOOCs do offer some digital advantages over the physical classroom. After all, they took off not merely because they offered access to the ivory tower but because their creators, like Thrun, said they represented new and better ways to learn.

The cornerstone of a MOOC has been jettisoning the traditional 50-minute podium lecture in favor of short, heavily produced videos that are at most a few minutes in length. For 207x, Van Arsdale was filmed in a variety of locations on campus and beyond, even at Southwick's Zoo, and lots of found footage is included to make the videos more visually interesting. The transcript for each video scrolls down the side of the screen, and you can watch it at half-speed if you're struggling with the material or in double-time if you just want to review. Most significant, the videos are interspersed with short, multiple-choice quizzes to let you know if you have mastered the material or need more review.

Alumnae Weigh In

I spoke with half of the dozen or so Wellesley alumnae who identified themselves on the course's Facebook group. To a one, they all raved about the professor and the slick courseware. "I love the course," says Dagmara Bastiks '72, a retired naval surgeon living in Florida. "[Van Arsdale] has that star quality. He could be talking on PBS."

Lisa Demers Fuelleman '91, of Groton, Mass., particularly liked the format. "I love being able to do the course in bits and pieces: being able to watch one or two of the short lectures, do a homework assignment, and then stop and come back to it."

However, they were also quick to point out that what's notably missing from the MOOC are opportunities for deeper learning.

"One big negative is the lack of a writing component," observed Fuelleman. "If you're doing a course at the college level, you need to do research and delve into a topic."

Because of the scale of a MOOC, assessment is, by necessity, automated. And although some Coursera courses have included peer-reviewed essays, the feedback from a handful of classmates hardly compares with the critique of an experienced professor.

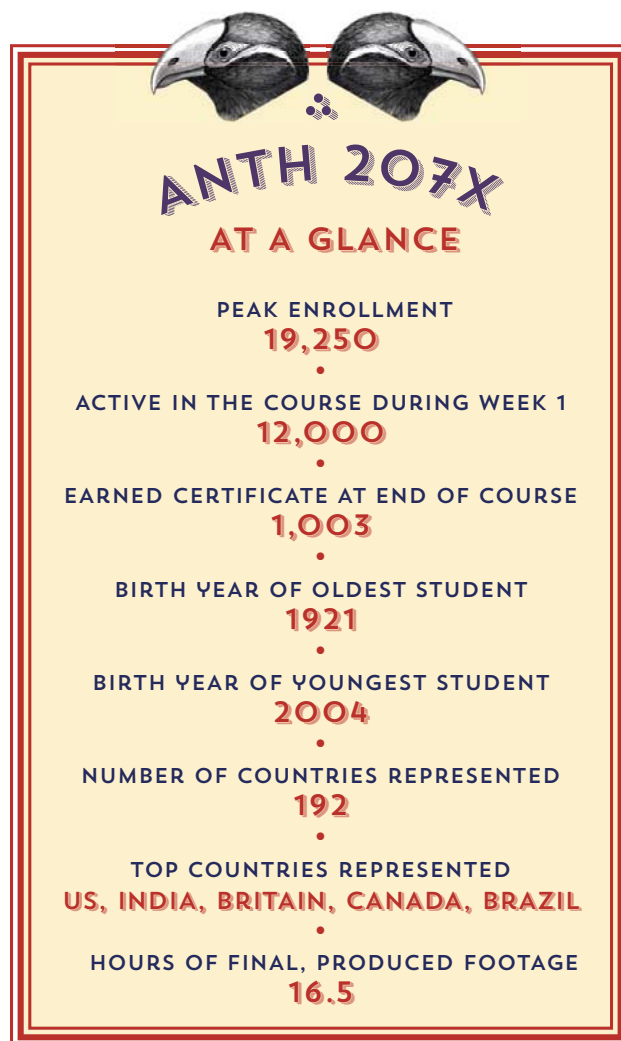
Labs also pose a problem for the digital medium. Both 207x and its on-campus counterpart, ANTH 207, have lab components, requiring students to compare the anatomy of apes, early hominids, and humans. "Online, it's just a picture," explains Rachel Thommen '17, a first-year biology major. Thommen was one of the 13 students enrolled in the on-campus course and served as a paid moderator for the MOOC discussion groups. "You're not holding a cranium and looking at all the little features and dents and conversing with your partner to try to figure out what it is. In class, we're handling casts of these specimens—or actual fossils."

Another challenge is class discussion. "I have found the most daunting part of this experience is trying to keep up with the discussion forums," says Lindsay Roberts '78, of Chicago. "Some of the posts are not as valuable, but you have to plow through them to get to the ones that are." Instead, Roberts found a "study buddy" in classmate Elizabeth Brinkley Munz '78, of San Francisco. They exchanged daily emails about what they found interesting or confusing and spurred each other on when they fell behind on the assignments.

When I, too, faltered in the course, I sought out a study buddy of my own. In Edmonton, Alberta, where I live—a remote city of about one million on the Canadian prairies—there were no fewer than four people taking 207x. So one snowy November morning I met one classmate, Martha Doxey, a retired schoolteacher, at her home to talk about the course. Although we got into an animated discussion about the birthing practices of Australopithecines, a possible ancestor to humans, our conversa-

tion stalled because Doxey was working through the material in Week Eight, the beginning of *Homo sapiens*, and I was stuck in Week Four, a couple of million years earlier, with the early hominids. Unlike the physical classroom, a MOOC does not enforce a common pace, and most students quickly fall out of sync.

To try and make up for the shallowness of online discussion, edX included a video of a discussion from Van Arsdale's on-campus class. For 23 minutes, I watched 13 smart Wellesley undergrads debate the possible origins of a pair of specimens, turning them over in their hands,



COURSE KUDOS

PROFESSOR ADAM VAN ARSDALE
RECEIVED MANY GLOWING REVIEWS FROM HIS
STUDENTS ON 207X.
HERE IS A SAMPLE OF THE ACCOLADES.



RICHARD HOWARD

Your course has provided far and away the best MOOC experience I have had so far. In addition to your superbly prepared and presented lectures, I find the maps and summary pages you provide throughout the course especially useful for my docent needs [at the Smithsonian's Hall of Human Origins]. As a former academic, perhaps I can appreciate more than many of your students the large amount of effort you have clearly devoted to this course.

I am just getting out of the military after six years of service, and currently applying to colleges to use my GI Bill. MOOCs provided me a great resource to "shop around" for colleges by allowing me to get a sense of what the coursework is like, and the character of the school and its faculty. Plus, the fact that a university is investing in MOOCs shows that they are on the forefront of education and pushing boundaries! I enjoyed this class so much that I wanted to apply to Wellesley. I was quite disappointed when I found out it was a university for females only!

Thank you, Professor Van Arsdale, for a most pleasurable learning experience. Having you share your energetic family is an added bonus. As one of the older members of the group I've enjoyed this venture into MOOC learning. I've always been interested in hominine evolution and found this course giving structure and adding details to my knowledge. I am amazed you have the time and energy to teach, do research, be a father, and throw in creating this course.

Prior to this class, I'd wanted to visit the Ethiopian Rift Valley, but now I think I'd be amazed by the South African Cradle of Humanity just as much. And its access is easier as well. This class broadened my knowledge of evolution, and I'd like to thank everyone involved for that. Cheers from Brazil.

while Van Arsdale weighed the merit of each of their arguments. But more than supplementing what I was learning online, the video made me nostalgic for the real thing.

Why the Great Experiment?

If a MOOC—even a high-quality MOOC such as 207X—is not the genuine article, why is Wellesley doing this? And what does it hope to get out of the venture, which I'm told by Van Arsdale is costing "in the ballpark" of \$250,000 per course?

According to Wellesley College Provost Andrew Shennan, the goals are pretty open-ended. "We have an extraordinarily talented teaching faculty at Wellesley, and the idea was to give some of them the opportunity to use these new tools to experiment with them, teach with them ... without a clear sense of what the outcome would be."

There was the sense among top administrators that if Wellesley were to sit this one out, it could fall behind the times. By joining with edX, Wellesley gets to be among the leaders in an emerging field, helping steer the direction of this new technology. And by joining with edX founders Harvard and MIT, Wellesley is in some high-profile company.

"One of the beneficial consequences of joining edX is that we've become visible to people who might otherwise not be aware of us," says Shennan. "To see [nearly] every country in the world with at least a handful of people enrolled in a Wellesley course is pretty inspiring. ... That has real advantages, in terms of recruitment, admissions, and alumnae."

There is also the altruistic motivation. Only 2,300 students can attend Wellesley at one time, but enrollment in WellesleyX is unlimited.

"This is a unique way to target women all around the world," explains Ravi Ravishanker, Wellesley CIO and associate dean of WellesleyX. "This is a way we can fulfill our mission by reaching out more broadly."

More immediately, the impetus for founding WellesleyX was to improve the on-campus experience for Wellesley's own students. "We wanted to see if there's a way our faculty can bring what they learn from these experiences back to the brick-and-mortar classrooms," says Ravishanker.

With huge classes come huge data sets, which could provide new information about how students learn best. "For instance, YouTube collects a lot of data on the course videos, my favorite one being the hotspots," explains Ravishanker, who himself has taken a number of MOOCs. "So you can see where students are rewinding to a particular spot. Was it because they're having difficulty understanding the concept that's being talked about or because the faculty cracked a great joke? You can ask all sorts of questions."

Time Will Tell

It will be months—even years—before anyone can provide answers to these questions, but MOOCs are already changing the way some Wellesley classes are delivered.

Last fall, Van Arsdale taught his regular ANTH 207 class using what's known as the "flipped classroom" model. Students were encouraged to go over the week's new material in the 207X courseware prior to coming to class, "flipping" the workload so that in-class time could be freed up for discussion and hands-on learning. Although keen to be

a guinea pig in Wellesley's experiment, Van Arsdale remains a skeptic of MOOCs, especially of their value in replacing traditional courses. "It covers the same content," he told me, "but in my class here at Wellesley, I know all of the students ... I can spend a lot of time with each individual. That's a huge added value."

At the end of the day, it may be that this grand experiment will result in nothing more than the opportunity to develop expertise and infrastructure for the digital delivery of some course content. Rather than spurring us to reimagine education as we know it, MOOCs may become just another teaching tool.

"I don't think that a MOOC can replace a Wellesley course," says Shennan. "But I think it can reshape education, either by offering high-quality, relatively low-cost courses to those unable to come to a place like Wellesley or by enriching the experience of a high-quality, high-cost residential education.

"Probably in 10 years time, the structure of a Wellesley education isn't going to be that much different. There's going to be a lot more digital learning, for sure, but it's probably going to be the same basic model of education ... because a degree that is offered entirely in MOOCs would obviously not have many of the features that make coming to Wellesley so valuable: residential, in-person, small-group instruction."

MOOCs Evolve

Although 207X exceeded my expectations—and those of the College, according to Shennan—MOOCs as a whole are coming under scrutiny and failing to live up to their early promise.

In November, Sebastian Thrun, the godfather of MOOCs, announced Udacity was making a "pivot" in its business model. Rather than providing traditional university-level courses, Thrun said it would focus on offering a "personalized education ... optimized to get you the tech career you want." In short, vocational training—for a fee. This was just a few months after San Jose State slammed the brakes on its pilot program with the company. Fewer than half its students passed Udacity's remedial math and statistics classes, compared with closer to 75 percent in San Jose's traditional classes. It seems that at-risk students struggling with course material need more in-person instruction, not less.

And rather than expanding access to higher education, MOOCs appear to be reinforcing elitism. A study published this fall in the journal *Nature* found the students in the University of Pennsylvania's Coursera MOOCs were predominantly elite, educated, and male. The study's author, Ezekiel J. Emanuel, wrote: "Far from realizing the high ideals of their advocates, MOOCs seem to be reinforcing the advantages of the 'haves' rather than educating the 'have-nots.'"


My own experience mirrors these observations. I was a pretty good Wellesley student, but I was a terrible MOOCer. In the past nine months, I have enrolled in seven MOOCs—at least one from each of the major providers. I have begun work on three, and I have completed none. Although I got further on 207X than I did in any of the others, thanks to great material and an excellent teacher, I still dropped out at Week Six, just before the midterm. In each case life just intervened, whether it was work deadlines, a new baby, or the siren call of the latest episode of *Game of Thrones*.

This puts me roughly in line with the statistics on MOOCs: Although enrollment is truly massive, completion is minuscule. Attrition rates for all the providers hover around 93 percent. As it turns out, the qualities Shennan suggests make a Wellesley education so valuable—"residential, in-person, small-group instruction"—were precisely what had allowed me to be successful there. No matter how slick the courseware is or how convenient it might be to learn at your own pace, a MOOC is simply not as conducive a learning environment as a Wellesley classroom. It's telling, I think, that the basic mode of pedagogy has changed

little in 2,400 years, since Socrates ran small seminars in Athens.

Speaking of ancient Greece, there's a WellesleyX course on Alexander the Great starting in the spring I'm interested in taking ...

Sarah Ligon '03 is a freelance writer and mother of three living in Edmonton, Alberta. She is also the associate editor of New Trail, the University of Alberta magazine, where she writes about issues in higher education.



WELLESLEY X
MOOCs
ON DECK

HIST 229X
WAS ALEXANDER GREAT? THE LIFE,
LEADERSHIP, AND LEGACIES OF HISTORY'S
GREATEST WARRIOR
Guy MacLean Rogers,
Mildred Lane Kemper Professor
of History and Classical Studies
BEGAN FEB. 4

SOC 108X
INTRODUCTION TO GLOBAL SOCIOLOGY
Smitha Radhakrishnan,
assistant professor of sociology
BEGINS SEPT. 1

ENG 112X
SHAKESPEARE: ON THE PAGE
AND IN PERFORMANCE
Yu Jin Ko, professor of English, and Diego Arciniegas,
senior lecturer in theatre studies
BEGINS OCT. 1

TO REGISTER, VISIT WWW.EDX.ORG.



CHASING THE NEXT BIG

IDEA

BY MELISSA LUDTKE '73

ROBIN CHASE '80, BEST KNOWN AS THE COFOUNDER OF ZIPCAR AND BUZZCAR, HAS AN ENTREPRENEURIAL SPIRIT FUELED BY ONE OVERRIDING DESIRE: TO SLOW POTENTIALLY CATASTROPHIC CLIMATE CHANGE.

Sipping tea with Robin Chase '80 makes me feel as though I'm in motion. It's not the cup-rattling, tea-sloshing kind to be expected if we were driving in a car or walking as we talked. We're seated on benches across a table in the ground-floor café of MIT's Sloan School of Management, where she earned an M.B.A. But my brain feels dizzy as it swirls through the blizzard of her ideas. Fortunately, Chase is as much at ease with explanation as she is with visionary exploration. In patient pauses, she hands me the clues I need to catch up with the cantering clip of her words.

Chase hones her explanation skills at the more than 100 keynotes and speeches, along with an occasional TED Talk, that she gives each year in countries as far flung as South Korea, Hungary, India, and France. People arrive hoping that she'll send them home with the secrets of her entrepreneurial success. After all, she has cofounded innovative start-ups in the United States and France (Zipcar and Buzzcar, respectively), and in Portugal she is now partnering on a new digital venture, Veniam 'Works. With the zeal of an evangelist, Chase unveils her core concepts, revealing an evolving formula and the elements that undergird everything she has done.

These days, all of Chase's entrepreneurial ideas serve her overriding mission: to slow what science convinces her is the human-caused, accelerating, and potentially catastrophic pace of global warming. She has recently read the UN's Intergovernmental Panel on Climate Change reports, from start to finish. She's also seen attempts to engage people in this issue derailed by "huge, giant walls" of political resistance and by the inability of some people to take in what they know "is going to be really unpleasant." Knowing this, Chase flips her approach upside down to make combating global warming her "sneaky goal." She deftly integrates practical outcomes that slow climate change into her enterprises, even when they aren't the enterprises' prime selling point. In this way, issues of central concern to her get addressed "in a way that the person or business is doing [this] in their self-interest." She calls this the "card trick, the sleight of hand that I like to do."

Chase always begins her ventures by repurposing the "excess capacity" of what already exists. Cars sit idle a lot of the time, for example, so this provides her with opportunities to create ways for people to share them. Two of the companies she's cofounded allow people to do just that.

She also refuses to build what doesn't need to exist. Her corporate "headquarters" is not made of bricks and mortar but are constructed out of computer code. She creates a digital platform that welcomes and sustains the participation of "members" and acts as the center of her business operations, too. Members, A.K.A. customers, are the "co-creators" of her start-ups, and their diversity enhances the bottom line. By sharing their "local knowledge," members push the start-up to adapt. Their feedback might be about the home page's look or utility, or a member might suggest how the service he or she came there to buy could be improved. Growth relies as much on grassroots sharing as it does on the manager's agility in responding. "Start-ups learn much faster," Chase tells me. "By paying attention, they iterate. When it's just the two of us," as it was with the cofounder of her first start-up, "we see the problem within an hour and figure out how to fix it. It can take big companies six months to figure out there is a problem, and then another 12 months correcting it."



ENVISIONING ZIPCAR

In June 2000, Chase cofounded her first company, Zipcar. At the time, hers was the only car-sharing company in the United States. In its beta version, Zipcar had a single car—a lime-green VW Beetle. She parked it in front of her Cambridge, Mass., home that she shared with her husband, Roy Russell, and their three children, who ranged in age at the time from 6 to 12. As Chase once put it, when you have children, the "key to entrepreneurship is choosing the right spouse." In Russell, she did. During the intense months leading up to Zipcar's launch, as Chase pushed so hard that stress led her to lose her temper with her kids, Russell quit his full-time engineering job to be their family's on-duty parent.

Meanwhile, Chase and her cofounder, another Cambridge mom, put nearly all of the \$75,000 they had raised into the start-up's digital headquarters. The monthly payment of \$300 on the beta Beetle came out of Chase's bank account. Three days before Zipcar's June launch, they had \$67 left in the company's bank account, and no salary had been paid. But Zipcar had 22 pioneering members, a few of whom joined at Chase's kitchen table. During April and May of 2000, the members' experiences served as the get-out-the-kinks dry run for this brand new car-sharing business. Reserving a time to drive required going online. No phone reservation. No counter to pick up the key. At the appointed time, a driver came to Chase's house, walked through her backyard and up the porch steps to find the car key under a pillow. That's where it was returned.

Zipcar's start-up strategy didn't have a name in those days. But it wasn't long before scholars' research and how-to books on peer-to-peer business affirmed her intuitive approach. Now business schools teach tomorrow's corporate leaders about "minimum viable product," which isn't so much about the product but the process that a company uses to gain the most information possible with the least up-front expenditure in the product. Zipcar epitomized this approach with its one car and its digital-feedback loop.

Having to figure out this feedback loop before others did wasn't her only challenge. She had to figure out how to sell Americans, for whom the car is a potent symbol of independence, on the idea that they wanted to share one. In focus-group testing, people equated "sharing" with words like "dirty, hippy-ish, co-op." This didn't deter Chase, but it raised the pressure on her lime-green Beetle to perform a task above its usual pay grade. With Zipcar's eye-catching, stretched-out Z logo on its passenger door, this car was sent out to be the pitch-perfect symbol to vanquish thoughts of sharing by blasting its message of "cool." Zipcar, this Beetle shouted, is not your parents' car-rental company.

In the next decade, other entrepreneurs did riffs on Chase's idea as they created a variety of car-sharing companies in many countries. BlaBlaCar, which is now the largest car-sharing company in the world, fills empty car seats with needy riders. Its concept is that a car trip is happening, so sign up and ride along. BlaBlaCar now moves 3 million people a year through Europe via the excess capacity in cars; it would take 2,500 passenger trains to carry them from here to there each month. Chase points to this as evidence of her sneaky goal succeeding. Similarly, at Zipcar, member research reveals that 40 percent of its members either sold a car or didn't buy one due to having access to the ones they share.

Early in 2013, Avis bought Zipcar for \$491.2 million and acquired its 700,000 members sharing 11,000 to 12,000 cars. By then, Chase had been gone from her role as CEO for a decade.





MY CAR IS YOUR CAR

Two years earlier, in June 2011, Chase had launched a new car-sharing company, Buzzcar, which was an iteration of Zipcar. This start-up was based in France, in large part due to the unbridgeable incompatibility of her concept with US insurance regulations. *Vive la différence!* By then, Facebook had made sharing cool. So Chase's idea of car owners letting strangers "share" their cars did not seem all that radical. With Buzzcar, Chase built her start-up around the excess capacity found when a member wasn't using his or her car. Why not arrange for someone else to drive it for a fee, with a percentage going to Buzzcar for the introduction?

Chase's entrepreneurial track record with Zipcar brought Mobivia, a French transportation company, on as a major investor. Applying lessons she learned at Zipcar, as well as ones she'd picked up from other similar initiatives, she set out to create a platform with the just right feel and utility for members. "It takes a really long time to get the platform right, and sometimes you don't get it right," Chase says. "Getting a platform right is nontrivial." Two and a half years later, Buzzcar has close to 70,000 users sharing nearly 8,000 cars, even though it hasn't yet turned a profit.



HAVE NETWORK, WILL TRAVEL

Porto, Portugal, is the location of Chase's most recent venture, Veniam Works. She cofounded it with three others, one of whom is her husband, who for a while was the chief technology officer at Zipcar. Chase had an interest in doing some work with mesh networks—where participants use their wireless devices to create the infrastructure of a communications network—and contacted some researchers in Portugal at the recommendation of a friend. When it comes to mesh networks, Chase says, these researchers are "truly the world's experts."

In 2012, Chase and these researchers cofounded what she describes as "a vehicle communications company." They have installed their company's "black box" in 500 of Porto's buses, taxis, and trucks, thereby transforming each vehicle into its own wireless hot spot. Together, these digital hot spots extend the city's existing Wi-Fi tenfold by "talking" with each other in what is the world's largest vehicle mesh network. Occupants never lose the ability to communicate even when vehicles dip into what had been the dead zones in Porto's cellular canyons, which exist in every city.

To ride in these vehicles is to experience a consistent wireless connection without paying "yet another monthly



CHASE ALWAYS BEGINS HER VENTURES BY REPURPOSING THE 'EXCESS CAPACITY' OF WHAT ALREADY EXISTS. CARS SIT IDLE A LOT OF THE TIME, FOR EXAMPLE, SO THIS PROVIDES HER WITH OPPORTUNITIES TO CREATE WAYS FOR PEOPLE TO SHARE THEM.

communications payment," Chase explains. An added benefit is the network's lack of a central depository; this means that a user's privacy cannot be compromised.

Out of Porto, Chase expects to see the "connected car" emerge with its benefits to humanity. These will range from free and resilient digital communication for its occupants to traffic-related efficiencies arising out of improved drivers' behavior based on the feedback they get from the network. Efficiencies in Porto's bus service are already noticeable. Next up will be the yet-to-be-realized possibilities that will inevitably be spawned by the invention of apps for network participants to use.

As Chase pushes ahead with her cutting-edge initiatives, her ultimate target remains to slow Earth's warming. What sustains her is the fervent belief that people will find solutions when they have the tools for genuine shared participation. "We are now at a crisis situation, and for me really my only optimism, the thing that's going to solve this, is to figure out platforms for participation," Chase told a radio interviewer recently. WBUR, a Boston public-radio station, was honoring her as its "visionary" that month, and as the interview ended, Chase placed her faith in the entrepreneurial spirit that drives her to invent and invest. "Individuals will be able to provide those solutions at an amazing speed and scale that no government and no company could ever produce," she declared.

It's this faith she lives out each day.

Melissa Ludtke '73 is writing a memoir about the 1970s when, as a reporter for Sports Illustrated, she took Major League Baseball to court in a case involving equal rights. She is also developing a video storytelling project about her daughter's visit to the rural town in China where she was abandoned because she was a girl.

WCAA

News and information from the worldwide network of the Wellesley College Alumnae Association

WCAA Launches New Award

REUNION, CLUB AND SHARED-INTEREST-GROUP events, Alumnae Achievement Awards, class notes in this magazine: We couldn't do any of these things without our amazing alumnae volunteers. To help honor and celebrate outstanding volunteer service, the Wellesley College Alumnae Association is launching the Sed Ministrare Volunteer Award.

The WCAA is looking for alumnae who have made significant or innovative contributions in their volunteer roles, shown superior performance and leadership, or



otherwise exceptionally embodied the motto, *Non Ministrari sed Ministrare*. The award will be presented annually at Alumnae Leadership Council in October. It is for Wellesley alumnae only; current members of the WCAA Board of Directors, sitting trustees of the College, and employees of the WCAA or the College are not eligible.

To submit an alumna's name for consideration, visit www.wellesley.edu/alumnae/awards/sed-ministrare. Please submit all nominations by April 1.

Linking Up With LinkedIn

PROFESSIONAL NETWORKING is about to get easier: The Alumnae Association is partnering with the Center for Work and Service to better harness the power of LinkedIn. "It's exciting," says Joanne Murray '81, executive director of CWS, "because LinkedIn has built a robust platform that we don't need to try to create ourselves, and it will have the potential to bring alumnae together in a way that we haven't been able to. It's the best of LinkedIn and the best of Wellesley, which is of course our own alumnae."

The updated presence on LinkedIn, which will be called Wellesley Alumnae: The W Network, will allow alumnae to post jobs, conduct field-specific networking, learn about career development, or find fellow alums to populate board roles. "It will make more explicit the talent pool that already exists but is less easy to access," says Murray.

The approximately 7,000 alumnae who are already connected to the WCAA group on LinkedIn will automatically be part of the new venture when it's up and running sometime this spring. CWS hopes that alumnae who have LinkedIn profiles but have not yet joined the group will also opt in. The more individuals who join, the stronger the network becomes: "Alumnae are leaders in every field. This will allow the demonstration of that leadership to really show," says Murray. "And LinkedIn is only getting better every day at how it is connecting people."

2014

Alumnae Calendar

The Alumnae Association announces the following events for 2014. Unless otherwise noted, events take place at the College. For more information, call the Alumnae Office at 781-283-2331.

FEBRUARY

27

Alumnae Achievement Awards

27-28

WCAA winter board meeting

MAY

3-6

Class of '57 mini-reunion in San Francisco. For more information, contact Barbara O'Hara Tagg '57 at btaggca@gmail.com.

8-11

Class of '78 mini-reunion in Paris. For more information, contact Sally Katz '78 at sjkatz@aya.yale.edu.

28

Senior lunch and induction into the WCAA

JUNE

5-6

WCAA spring board meeting

6-8

Reunion for classes ending in 4s and 9s

OCTOBER

25

Class of '76 mini-reunion at the Philip Johnson Glass House in New Canaan, Conn. For more information, contact Valerie Hall Connolly '76 at valerie@newnotes.net.

To learn more about the activities of the WCAA, visit www.wellesley.edu/alumnae.



UNDER THE TUSCAN SUN

Tips for a Traveling Mini-Reunion



The red class of '72 poses on a Tuscan hillside.

LAST SUMMER, THE CLASS OF '72 spent 10 glorious days under the Tuscan (and Ligurian) sun, on a mini-reunion to top all mini-reunions.

Billed as “The Insider’s Tour of Italy,” the trip was organized by Sally Phelps Smith '72 and Sandy Ferrari Disner '72, who both had local family and other ties. Forty classmates, sans husbands or partners, were responsible for getting to Florence on their own, but from there, every detail was covered by Smith and Disner—all meals, accommodations, transportation, and siteseeing.

The group spent five days in Tuscany, with trips to Florence, a Franciscan monastery, Medici castles, and a

leather-crafts workshop. Piling into four nine-person vans, they then drove to Liguria, where they visited a marble quarry, an archaeology museum, and the ancestral village of Disner’s parents.

How did 40 women who hadn’t all known each other beforehand get along for 10 days? “Beautifully,” says participant Mary Lane Stevens. Classmate Sue Sarvay concurs. “Forty years on,” she says, “it was so much fun to share *new* experiences—the art, the food, the history, the scenery, the motor-vehicle mishaps (!)—with those who knew us ‘when.’ We’ll have much to laugh about at the next reunion.”

Co-organizer Sandra Disner offers some tips for those wanting to duplicate the experience:

- ★ Keep the price low enough to fit into everyone’s budget, but high enough to permit some wonderful treats, such as our farewell banquet in Malaspina Castle, a tasting of the local wines, and a ferry ride. When all was said and done, we came in under our \$60,000 budget (\$1,500 x 40 participants) by exactly \$7.90!
- ★ Plan every meal. One cannot simply show up with a group of 40 and expect to be seated in short order. I wondered whether my group would balk at my taking over the menu selection, but they didn’t. In fact, some expressed delight at having “unfamiliar, and simply delicious, local dishes show up, magically, at every restaurant stop.”
- ★ Use your local contacts.
- ★ Make a (laminated) list of people’s food allergies. I wish I had done this, but instead I recited a litany of “one no garlic; two no crustaceans; one crustaceans but no mussels...” at every dinner.
- ★ Provide a reading list. These are Wellesley women, after all, and they *love* to read!
- ★ Plan an ice-breaker early in the trip. Sally Smith wrote a riotously funny *Medici Murder Mystery* (with some help from our bestselling mystery author, Sheila Connolly) and even brought a suitcase full of costumes. The murder mystery got everyone familiar with one another—as we debated the question of “whodunit”—in the course of a single evening.
- ★ Tap into local feasts and celebrations. We were fortunate enough to be in Liguria during the feast of Corpus Christi. We all marched in the procession and felt very much a part of the community.
- ★ Have group members post photos on a website.



This magazine is published quarterly by the Wellesley College Alumnae Association, an autonomous corporate body, independent of the College. The Association is dedicated to connecting alumnae to the College and to each other.

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Mari Myer '83
Elizabeth Preis '91,
chair of the Wellesley Fund
Yang Qiu '08
Patience Singleton Roach '92,
chair of Alumnae Admissions
Representatives
Jamie Scarborough '87
Cheryl Seralle '81
Shelley Sweet '87
Susan Richards
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Susan Challenger '76
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Director of Alumnae Groups
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**Director of Alumnae Marketing
and Communications**
Liz Carey

Financial Administrator
Audrey Wood



→ 1977

Let it snow!
Students pose in front of Shafer Hall.

Courtesy Wellesley College Archives

Ruth Nagel Jones '42

1920–2013



Ruth Nagel Jones '42 passed away on June 14, 2013, at her home in Los Angeles after a brief illness. She was 92. Ruth was one of the first children of Hollywood, born in 1920 in the movie colony to silent-screen star Conrad Nagel and Ruth Helms Nagel. Her father played opposite such leading ladies as Greta Garbo, Gloria Swanson, Norma Shearer, and Marion Davies. He was a founder of the Academy of Motion Picture Arts

and Sciences, serving as its fourth president, and hosted the Academy Awards three times. Ruth came to Wellesley College from the Westlake School for Girls and majored in English. In 1946, she married Thomas Victor Jones, who became the longtime CEO and chairman of Northrup Corporation. She was a founding member of the Blue Ribbon, a group that supports the Music Center of Los Angeles, and was a member of the Colleagues, a Santa Monica-based charity that supports care for abused and neglected children. She and her husband were owners and developers of the Moraga Vineyards, which has been called a “Brigadoon in the midst of L.A.” This careful tending of the land was a hallmark of Ruth’s touch in many aspects of her long life.

Ruth remained an ardent champion and supporter of Wellesley. In 1992, at her 50th reunion, she provided funding that created the Ruth Nagel Jones Theatre in Alumnae Hall. The black-box theatre quickly became a home for students from many disciplines in many areas of theatre. Departmental and student productions of every size and topic quickly found a home in the “RNJ.” Her gift came at a critical juncture for theatre at Wellesley, and it could be said that she provided the impetus for it to expand and grow in ways not seen prior to her involvement. Audiences flocked to the adaptable and ever-inspiring theatre space. They were delighted and challenged by the dramatic presentations and the talents of the student artists.

Since providing for that theatre home in 1992, Ruth was an unwavering figure of quiet encouragement for countless students and faculty. In 1998, with her full support, Wellesley began the journey toward establishing a professional theatre on the campus. Through her generosity and steadfast “belief in possibilities,” the Wellesley Summer Theatre Company came into being. It began as a modest venture with one production in the summer and a small stipend for all participants. In the intervening 15 years, it has grown to include three productions throughout the year and an accompanying children’s theatre in the summer. It is now a member in full standing with

the New England Association of Theatres and has contractual agreements with Actors Equity for the professional productions, as well as guest-artist contracts for departmental presentations. Over the years, as Ruth heard of the ongoing development of the theatre arts here at Wellesley, she continued to encourage and support the dreams of theatre artists from every discipline. In 2012, to honor her 70th reunion, she gave an additional gift that allowed the theatre program to expand the study of theatrical design and promote women in a variety of design fields.

Ruth Nagel Jones served as the angel on the shoulder of theatre at Wellesley College. She herself was a devotee of William Shakespeare and carried within her the gifts of eloquence and linguistic dexterity. Her dedication to the development of those gifts in young women allowed the assurance of a culture of theatrical excellence that will grace the College for many years to come. Her legacy to Wellesley is a thriving theatre community that welcomes the raw recruit with the same joy it does the seasoned veteran.

In the Ruth Nagel Jones Theatre, playwrights, directors, actors, designers, and technicians come together to make theatrical magic and enhance the understanding of the human spirit. Ruth believed in her heart and soul that theatre could transform and transport mankind. Because she believed in the teaching and producing of theatre here at Wellesley, it flourishes. Her love of the theatre and the community it creates carries us on to new challenges and horizons. For that and so much else, students and faculty, past, present, and to come are forever grateful.

—Nora Hussey, director of the Wellesley Theatre



Actors rehearsing for *The Clearing* in the Ruth Nagel Jones Theatre.

1928	Helen Hoershelman Calas	October 1990	Ruth Waring Halpenny Marjorie Wolfe Curtis	May 2, 2013 Aug. 13, 2013	Mary Townsend Wiley	Oct. 7, 2013		
1929	Beryl Edgcombe	April 1989			1954	Laura Bilkey Barclay Shirley Hodge Gould	July 3, 2013 Sept. 8, 2013	
1930	Katherine Park Biglow	Nov. 1, 2005	1945	Harriet Brown Baldwin Dorothy Hughes Henneman Anne Pettingell Satterfield Caroline Rice Hern Virginia Stewart Larrabee	Nov. 21, 2013 Sept. 2, 2013 Sept. 23, 2013 Oct. 1, 2013 Oct. 20, 2013	1955	Joyce Anderson Swasey Virginia Byerly Kerr	Aug. 13, 2011 Sept. 17, 2013
1932	Dorothy Kopmeier Vallier	Nov. 12, 2013			1958	Dorsa J. Russell	Sept. 14, 2013	
1933	Alice Gorton Parsons Eleanor Moore Leverette	Nov. 18, 2000 Feb. 12, 2007	1946	Elizabeth Blane Petroustson Anne Johnson Banks Avery Leeming Nagle Rosanne Livingston Truckenbrod Kathleen Meyer Robison Jean Turner White Ann Van Meter Tilson Margaret Wessels White	Sept. 11, 2013 Sept. 23, 2013 Dec. 16, 2010 Nov. 23, 2012 Sept. 16, 2013 March 29, 2013 April 14, 2013 July 19, 2013	1959	Elinor D. Ripley	Aug. 5, 2013
1934	Elsa Cohen Fox Lucile Flaccus Fessler Jessamine R. Goerner Miriam Sobel Karger Alma Wilson Wheeler	Aug. 28, 2013 Oct. 18, 2013 June 23, 2013 Feb. 17, 2013 Oct. 28, 2013			1961	Diane L. Redonnet	Sept. 24, 2013	
1935	Mary Allen Krasny Melva Clark Fager Barbara Jacobs Speers Genevieve Knupfer Barbara Reeves Dunn Beatrice Roggen Snyder	Dec. 16, 2005 Aug. 31, 2013 May 3, 2011 Aug. 27, 2005 Jan. 18, 2007 Nov. 11, 2004	1947	Margaret Childs Armstrong N.G. Crawley Ziegler	Oct. 30, 2013 Sept. 11, 2013	1962	M. Neal Baskerville Sobernheim	Oct. 11, 2013
1937	Vivian Berman Lewis Eleanor Meyer Gregory	Oct. 20, 2013 April 15, 2012	1948	Jean Fiske MacDonald Susan Gelsthorpe Bryan Anne Hoover Ruth Hunter Meyer June Sawyer Thomas Mary Stone Brodish	Oct. 16, 2013 Sept. 13, 2013 Sept. 26, 2013 Sept. 26, 2013 Dec. 11, 2012 Nov. 7, 2013	1964	Carolyn V. Kent	Oct. 26, 2013
1938	Harriet Fleisher Berger Mary Elizabeth Gehring Fish	May 4, 2012 Oct. 24, 2013	1949	Barbara Meade Potter	April 12, 2013	1968	Corinne Stowe Floyd	Sept. 7, 2013
1939	Leila Small Gompertz	Oct. 5, 2013	1951	Barbara Brandon Schnorrenberg Peggy Frieder Selonick Joy Hodgkins Plunket Joanna Mitchell MacLaughlin Mary Lou Molder Baird Nancy Reid Greene	Oct. 10, 2013 July 30, 2013 Aug. 22, 2013 Oct. 8, 2013 Feb. 14, 2012 July 8, 2013	1972	Elizabeth Lovell David	Sept. 29, 2013
1941	Elizabeth Beckwith Dickey	Nov. 3, 2013	1952	Marilyn Brachman Hoffman Toshiko Kuribayashi Ishizuka Harriet Wellman Menzel	Aug. 22, 2013 Oct. 11, 2013 Aug. 10, 2013	1973	Anne Aresty Naman	Oct. 12, 2013
1942	Betty Bluhm Boese Elspeth Cahill Swope Jane Fay Desforges Elizabeth Sharpe Reynolds Mary Whitmore McClintock Louise Wilde O'Flaherty	Aug. 18, 2013 Jan. 11, 2013 Sept. 7, 2013 Sept. 5, 2013 Nov. 6, 2013 Dec. 12, 2012	1953	Mary Susan Livingstone Cushman	Nov. 21, 2013	1974	Audrey Smith-Whitaker	Sept. 12, 2013
1944	Jean Leys Rockwell Lucia Marihugh Ryan Frances Roche Brown	Aug. 4, 2013 Aug. 26, 2013 March 28, 2013			1977	Laura Turoff James	April 28, 2013	
					1978	Pamela G. Winthrop	Sept. 26, 2013	
					1985	Lisa M. Antell	Sept. 30, 2013	
					1998	Ana DeLosSantos Tornatore	Sept. 30, 2013	
					HS	Dorothy Dougan Bolle	Nov. 10, 1997	
					MS	Anna Hanlin Bahme Te-fan Tsou Woo	April 23, 2013 March 23, 2013	
					SP	Irene A. Gotthelf	November 1982	

Alma "Peter" Wilson Wheeler '34 died in Washington, D.C., on Oct. 28, 2013.

While at Wellesley, Peter was a member of TZE. She recalled with pleasure participating in their annual tableaux, recreating Old Master paintings. She majored in geology, but medieval and renaissance history became her passion. A voracious reader, she knew so much about the Medici and other city-state ruling families that she considered them to be her friends. She enjoyed playing bridge, undoubtedly another skill honed at Wellesley, and was an excellent tennis player. She and her husband, Ames, whom she met at Harvard, were married for 72 years.

Sue Wheeler Mason '62

Sara Wheeler Forster '65

Elizabeth Beckwith Dickey '41 died on Nov. 3, 2013.

I met Mrs. Dickey when I entered her alma mater, the Ellis School, in Pittsburgh, and became fast friends with her daughter, Susan. Mrs. Dickey

soon became a major role model in my life, inspiring me to apply to Wellesley and strive to become as cultured and gracious as she was. She supplemented my own mother's lessons about approaching life with energy, good humor, and enthusiasm by modeling the values of patience, grace, and steadiness of purpose. She was fiercely independent, living on her own and riding horses on her Wyoming ranch until age 93.

Nancy Wanderer '69

Betty Bluhm Boese '42 died on Aug. 18, 2013.

After graduating with a degree in psychology, she became a WAVES officer and was married in 1944. Betty worked for 16 years as a teacher and then director of the preschool for the First Presbyterian Church in Lake Forest, Ill. After she and Boesy raised their family, they moved from Lake Bluff, Ill., to Venice, Fla., where she enjoyed gardening, traveling, contract bridge, and building a reputation as the most gracious and consummate

of hostesses. Her daughter commented that she always kept *Wellesley* magazine next to her chair. "How she loved that school."

Jane Cole Waldorf '42

Emma Clark Williams '42 died peacefully on Aug. 30, 2013.

Her beloved husband, Joe, died in 1997. She was an art-history major and an artist all her life. She told stories of the sheepdog she and her roommates kept in Severance freshman year. He used to bound down the hallway, scaring the maids, and they let him out the window onto Severance Hill! She was a devoted volunteer who especially loved working with at-risk teenagers, taking them to museums and galleries, sharing her love of art. She was kind, vibrant, loving and optimistic—and was still reading Tolstoy and Dostoevsky on her iPad until the end!

Dodie Williams Headington '66

Nancy Williams Bryant '71

Jane Fay Desforges '42 died on Sept. 7, 2013.

She graduated from Wellesley in 1942 and Tufts School of Medicine in 1945, one of five women in a class of 103. She was the first woman to receive the American College of Physicians Award in 2007. One of her colleagues, Philip Tschlis, in praising her, stated, "One reason she became so well-known was her ability to do great medicine with close contact and care for her patients." She maintained her connection to the class of '42, serving as president for a term and editing the collection of World War II memories that the class published.

Jane Cole Waldorf '42

Mary Whitmore McClintock '42 died on Nov. 6, 2013.

Pinky was the granddaughter, daughter, and mother of Wellesley graduates. She came to Wellesley from the family farm on the banks of the Connecticut River in Sunderland, Mass., where she learned to love nature. She wrote her senior thesis on the ecosystem of Observatory Hill, 12 years before the first ecology textbook was published. She continued to observe, learn, and teach ecology throughout her life. During WWII, she helped to operate one of the first computers at MIT. She and husband Frank were among the founders of the Conantum Community in Concord, Mass., where they raised their four children.

Betty Paul Douse '42

Martha McClintock '69

Harriet Brown Baldwin '45 died on Nov. 21, 2013. Hattie—or Harriet, as she preferred to be called—was one of four of us here at Kendal from the class of 1945. Everyone knew her, in spite of her diminutive stature, as our fearless song leader. We didn't need to see her; her spirit led us. She was also able to produce a special verse to our class song whenever one was called for. Our bond here was strengthened

when three of our husbands gave us the same jacket for Christmas! We will miss Hattie, but Jim will continue to live here. We send our love and sympathy.

Connie Chenoweth Christie '45

Virginia Byerly Kerr '55 died on Sept. 17, 2013.

Ginny and I attended a small girls' school in Pittsburgh. Amazingly, from our class of 12, four went to Wellesley!

Ginny's many interests included the environment; she established the first recycling centers in her township. Her greatest love was music, and in her memory a room at the Pittsburgh Opera will bear her name. Jack, her husband of 55 years, lovingly cared for Ginny during years of failing health. They continued to travel and visited every state and six continents.

I will always remember Ginny's contagious giggle. She is survived by Jack, four children, and seven grandchildren.

Betsy Silvis Kunkle '55

Diane Redonnet '61 died on Sept. 24, 2013.

After several years of living in California, Diane returned to Wellesley, where she was a loved and respected colleague at what was then called the Career Center. While working there, she earned an M.B.A. from Babson College. She was devoted to her siblings and her many nieces and nephews and, of course, her cats. She and I exchanged visits almost every year after she moved to Florida in 2006. I will truly miss those visits, and the memories and laughter we shared.

Floy Stryker

Elizabeth Lovell David '72 died on Sept. 29, 2013, of cancer.

Liz had a successful career in banking and finance but is best remembered by classmates for her love of sports and the outdoors. An expert

golfer, skier, horsewoman and sailor, Liz taught many of her friends to ski. She and husband Henri David lived in Old Saybrook, Conn., where they often sailed on Long Island Sound. A generous volunteer, Liz served on boards of a number of non-profits, including High Hopes, a therapeutic riding program for people with disabilities. Liz loved her family and her Labradors. She is remembered for her beautiful smile, her warmth, and zeal for life.

Elizabeth Bassett '72

Nancy Roberts '72

Katherine Fant Mitchell '72

Ana de los Santos Tornatore '98 passed away from complications of lymphoma on Sept. 30, 2013.

Ana was the ultimate Wellesley woman: smart, determined, elegant, and a force to be reckoned with. As a teacher and principal, she was tirelessly devoted to her students and families; she established a community that changed many young lives in NYC. She lived with purpose and compassion and embodied the spirit of *Non Ministrari sed Ministrare*. We will also remember her as the hilarious storyteller and talented dancer who rocked the dance floor at our parties and reunions. She leaves behind husband Gian, sister Damaris, her parents, and countless students who loved her.

Ann Ochsendorf Lichter '98

HOW TO SUBMIT A MEMORIAL

Wellesley welcomes memorials for alumnae written by friends or family members. Please contact the appropriate class secretary and/or the magazine staff (magazine2@alum.wellesley.edu or 781-283-2342) before writing or submitting a memorial.

Memorials in Wellesley magazine are limited to 100 words. The magazine does not accept eulogies or previously published obituaries for adaptation. All submissions may be edited.

LETTERS TO THE EDITOR

Continued from page 3

MORE ON PEKING UNIVERSITY

We were pleased to see that *Wellesley* included coverage of the debate about the Peking University partnership in its fall '13 issue ("The Debate Over the PKU Partnership"). We would like to provide an update on the situation regarding the firing of Professor Xia Yeliang. There have been many unsubstantiated allegations about Professor Xia's professional record; most prominent are those concerning his teaching. The claim of the PKU administration is that he was fired for "poor teaching." Any publicly available evidence such as teaching evaluations has never substantiated this claim. Xia had been under constant warning for publicly expressing his dissident positions. In the summer of 2013, he was sent

a memorandum from the Communist Party secretary at PKU warning him that he should moderate his political views because his review was pending. The memorandum raised no questions about his teaching, and in the official explanation of his termination, no questions whatsoever were raised about his research record.

There are two important outcomes of the controversy regarding the PKU-Wellesley relationship. First, after vigorous public debate in Academic Council, the Wellesley faculty voted to continue the partnership with more provisions for faculty supervision and consent. Second, Professor Xia has accepted an invitation to be a visiting associate of the Freedom Project at Wellesley from 2014-16. While here, he will present a keynote lecture on dissent in China, lead faculty seminars, and meet with students to discuss his experiences as a dissident.

We believe that exchanges with China are important to Wellesley College. Yet, it is absolutely necessary that these exchanges do not shy away from controversial moral, ethical, and political issues. Professor Xia's presence at Wellesley College is a victory for academic freedom and the values that undergird the spirit of critique and dissent that are crucial to the liberal arts.

SUSAN M. REVERBY

Marion Butler McLean Professor in the History of Ideas and Professor of Women's and Gender Studies
Wellesley, Mass.

THOMAS CUSHMAN

The Deffenbaugh de Hoyos Carlson Professor in the Social Sciences and Professor of Sociology
Wellesley, Mass.

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PRO WELLESLEY MAGAZINE

Two things compelled me, a non-writer-to-editors, to write. First, the wonderful “From the Editor” (fall ’13) column, noting that those who write such letters are engaged, whether pro or con on the subject of their letters. And I am very “pro” *Wellesley* magazine: The articles are uniformly thoughtful and almost uniformly of interest to me (as I am interested in nearly everything—thank you, family, and thank you, *Wellesley*). Second, I just had to counter the “Dairy Industry Is Unethical” letter. It seems unreasonable to protest against the laws of nature: Animals of all kinds use other animals for food. That’s the way the world is designed. Ethics don’t seem to have been a consideration in that design, and the violence involved—much as it’s unsettling—is integral to it. Yes, humans, at least, can strive to be humane. But we, like many other species, are omnivorous. It’s just a fact.

CAROL WATSON NASR ’65
Savannah, Ga.

A DEAN, A DOG, AND A PARROT

I enjoyed the recent article “Campus Wags” (fall ’13) and think perhaps other memories would be of interest.

The class dean of 1951 was Miss Lucy Wilson. She had an accident horseback riding which left her rather deaf. As a result, her voice was harsh and growly but very easy to understand. She had a medium sized dog (a Benji type) named Daisy Mae. I remember her telling of a very proper woman who said that of course Daisy Mae was not named for the popular character in Al Capp’s cartoon strip *Dogpatch*. Miss Wilson answered that in fact that was the source of the name. (She didn’t say that she had named it.)

Miss Wilson also had a parrot that she’d acquired from someone else. Occasionally when the parrot was bored, it would call, “Come, Daisy Mae,” in an excellent imitation of Miss Wilson’s voice. Daisy Mae went as called and relieved the parrot’s tedium. The parrot also had an amazing ability. It could count, “One, two, three, five, oh, hell, I left out four.” It never failed. Up to 10, the parrot could leave a number out and recover it at the end—“Oh, hell, I left out eight.”

Miss Wilson was a delightful dean. I should add that her aunt, also a Miss Lucy Wilson, introduced two families to each other. The young man of one family married the young woman (*Wellesley* 1914) of the other, and they became my parents.

BETTY GILBERT ’51
Dorset, Vt.

OUR FURRY FANS



Though we always are excited for the mail carrier to come to our door, we were particularly excited when we received the most recent *Wellesley* magazine. The story “Campus Wags” was of particular interest. Like Bennie, Jazz, and the other fine canines mentioned in the article, we like to take our special *Wellesley* woman on long walks, off leash when we can get away with it. Thanks, and keep up the great work!

BAMA AND SOREN,
TERRIERS OF ANNA JOHNS ’09
Durham, N.C.

SMILES AND TEARS

Thank you for the beautiful “dog issue” just received. I had just put my beloved Scottie “to sleep” when it came. I cried, of course, reading about *Wellesley* dogs! Wonderful story!

BARBARA MCKENNA DICKINSON ’55
Roanoke, Va.

REUNION MEMORIES

As the first snowflakes cover the New England countryside, my thoughts turn to my days at *Wellesley* and the sound of packed snow underfoot and the bells’ resonance chiming across the campus and the lake. This year, my reflections are coupled with those of my 20-year reunion (“Reunion Album 2013,” summer ’13).

I found reunion to be an unexpected infusion of inspiration, one that recommitted me to my life goals while reconnecting with my wonderful *Wellesley* sisters. My pursuit of gender equality that was born at *Wellesley* has guided my life since that time. I owe a great deal of my vision as executive director of the Harvard Kennedy School Women and Public Policy Program to my days at *Wellesley*. I remember vividly the many discussions that took place in dining halls when my classmates and I envisioned who we wanted to be in the world. Those informal moments of connection, coupled with formal opportunities like the *Wellesley*-in-Washington internships, gave us an invaluable frame for what was possible, raising our benchmark of aspiration and providing us the skills to reach it. What a joy it was at this year’s reunion to learn that those shared years led Louisa Ollague ’93 to her work in politics and policy in the city of Los Angeles. When she labored for months over her thesis

focused on the aftermath of the Rodney King incident, we couldn’t yet see those days paving the road to her current role shaping one of the largest cities in the world.

Reunion was a seamless event that carried us further on this path of possibility and discovery. The myriad conversations enticed me. I learned about the journey Dean Victor Kazanjian has led over the past 20 years to build a globally respected and emulated multifaith community. Former NASA astronaut Pamela Melroy ’83 and I discussed ways we may work together to increase women’s and girls’ participation in science, technology, engineering, and math. My young children had their own small taste of *Wellesley*’s more relaxed pleasures on a picnic and walk around Lake Waban. I felt at home again; at home in a world of limitless possibility, practical application, and expectations of excellence.

I offer generous thanks to President Kim Bottomly, the *Wellesley* College Alumnae Association, and the many volunteers from all the classes who made such a special time for us all.

As our own seasons of life change, how lucky we are to be part of this unparalleled community of learning and service.

VICTORIA A. BUDSON ’93
Wellesley Hills, Mass.



TWEETS TO THE EDITOR

Continued from page 3

- * 1st time as an alum to receive the alumnae magazine since moving back to the US after graduating! @Wellesleymag #classof2009 —@KacieLynKocher (Kacie Lyn Kocher ’09)
- * The new @WellesleyMag issue has a cool photo & short feature of the new @WellesleyHCl lab, @oshaer & students —@enimust (Eni Mustafaraj, visiting lecturer in computer science)
- * Bummed that the holiday weekend is coming to a close, but the copy of the @Wellesleymag I came home to made it a bit less anticlimactic. —@lizzywilkins (Lizzy Wilkins ’09)
- * Loved @Wellesleymag post-#doma story by @jennifervanasco this issue. And of course <3 my wedding announcement w/ @sarahjeankelly! —@_amita_ (Amita Parashar ’06)
- * The picture of the gutted Schneider in the new @Wellesleymag just made me SO SAD. —@stepliana (Stephanie Judge ’06)
- * @stepliana We still miss Schneider fries. #oldtimers —@wellesleymag

EYEWITNESS NEWS



IMAGES COURTESY WELLESLEY COLLEGE ARCHIVES

WANT TO LEARN MORE ABOUT COLLEGE HALL AND THE FIRE THAT DESTROYED IT?

You can read firsthand accounts by women who escaped the flames, as recorded in the *Wellesley College News*.

Visit www.wellesley.edu/greatfire to explore:

- ★ A flippable pdf of the April 2, 1914, *News*
- ★ Digitized materials from the Wellesley College Archives relating to the massive building and the fire
- ★ Information about events at the College, including “*Like a Great Roman Ruin*”: *The College Hall Fire and Anne Whitney at 100*, which runs at the Davis March 17 to July 20.



Rebuild 1914



As the fire of 1914 engulfed the structure of Collegé Hall, students formed a line and passed salvaged treasures—saved by the valiant efforts of the residence staff members—from hand to hand down Severance Hill.

Rebuild 2014



In the early hours of March 17, 1914, much of the College burned to the ground. It was the collective—and heroic—response of the entire Wellesley community that allowed the campus we have today to emerge from the ashes of that fire. One hundred years later, as we look to reimagine our campus to meet the needs of the twenty-first century, the lesson of 1914 resonates:

We all have a role to play. Please give generously.

www.wellesley.edu/give



Endnote

By Emily McMason '92

Ever After

I don't regret holding his hand.

It's taken a long time to reach this place. But my heart is sure. I do not regret it. Not a bit, not even a little.

I was 13. He was the older brother of a friend. I recall the feelings of a carefree afternoon. I don't remember which movie we saw. By the time it was over, the summer sun had set. As a gaggle, our group of teens and tweens emerged from the theater and meandered slowly home. In twos and threes we splintered, but with my hand tucked in his, I stayed. Stayed by the pool, in the plastic lounge chair.

I was naive and full of innocent wonder. The movies in my mind were Disney-esque: You fell in love, you kissed, you lived happily ever after. That was how I imagined life to be. After that night, my world was different. The characters who played the roles of good and evil were no longer so clearly defined. The prince turned out to be not so charming.

I had no name for what had happened to me. I had no words, no ideas, no understanding.

Rape is a heart-shattering event that sprays shrapnel across your life. In my late teens, I would check each room I entered for multiple exits, no matter that my assault took place outside. In my early 20s, I wore two dozen extra pounds as misguided body armor in an attempt to protect myself. In my 30s, I wrestled with wondering how and when to tell new friends. Because my survivorhood doesn't define me, but it is a part of the fabric of my soul.

I was late for my curfew that night, and I was never late again. Being on time—well let's be honest, being early—is a personality quirk my friends love to sweetly tease me about. It *is* funny. I can't seem to help myself. I don't wear a watch, yet you can set a clock by my ability to arrive five minutes ahead of promptly. But it is rooted in the mistaken belief that if I am on time, I will keep everyone safe. The bogeyman can't reach you when you aren't there.

I have a fabulous husband, a wonderful marriage, a lovely family. I have a son I adore and a daughter who delights me. I have picked up the pieces of my heart and constructed a beautiful life. And yet. And yet I wish it weren't so hard some days.

For many years, my head and my body were separate entities, in spatial proximity only because they were physically attached. I lived like the magician's lovely assistant—her body trapped in the impossibly small box, her head floating free. I am slowly still returning. It is an awkward dance between intimate and disgruntled partners.

Where have you been, my body asks. Why couldn't you stay? I am the house for your soul. Why didn't you trust me?

Because hindsight can be haunting. For so long, I thought it was my fault. That I was to blame for what happened that night, the night I was only 13. I believed that by wanting to hold his hand I was responsible for all that followed. And so I fled. As far away as I could. Into my head.

And in my head, I have finally realized I would not change the moment our palms touched. Survivorhood is about acknowledging the string of events and knowing, *knowing in my bones*, it wasn't my fault. What do I hope? That his memories of the night are as painful as mine, and his remorse led to another life forever changed. His.

I weep each time I read Shel Silverstein's *The Giving Tree* to my children. My voice cracks, my tear ducts open, and small

rivulets snake down my cheeks. My kids roll their eyes, reach for the box and hand me a tissue. I cry in recognition, for this is the story of me. We are the characters—my body the tree and my mind the boy. My body is incredibly forgiving and kind. She does so much without asking anything in return. Now it is time. Time to nurture my roots, stabilize my trunk, regrow my branches so that I may blossom once again.

Blossom and be. And not regret holding his hand. Not a bit, not even a little. No, not at all.



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Emily McMason '92, in addition to being a writer, is a personal and parent coach.

❖ THE DAVIS AT 20 ❖

Last semester, the College marked the 20th anniversary of the Davis Museum and Cultural Center. Its galleries, designed by architect Rafael Moneo, are airy and open, yet small and intimate at the same time. On the upper floors, sunlight pours onto the statuary through rooftop skylights.





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