



PHI BETA KAPPA

THE KEY REPORTER

FALL 2009



42ND COUNCIL IN AUSTIN, TEXAS 🍁 October 1-4



Volume 74, Number 3
Fall 2009

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Consulting Editor: John Churchill

The Key Reporter (ISSN: 0023-0804) is published quarterly by the Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, D.C. 20009. Periodicals postage is paid at Washington, D.C., and at additional addresses. IPM #1213423

Opinions expressed in this publication are not necessarily those of the editors or the officers of the Society. Circulation for this issue: 540,222.

For nonmembers, single copies are available for \$2; one year's subscription is \$5. Printed by Brown Printing Company, East Greenville, Pa.

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Postmaster: Send change-of-address notices to: *The Key Reporter*, The Phi Beta Kappa Society, 1606 New Hampshire Ave. NW, Washington, D.C. 20009.

Web site: www.pbk.org

Circulation Policy

All four quarterly issues of *The Key Reporter* are sent to members who support the Society by donating to ΦBK's annual giving program.

Checks made out to the Phi Beta Kappa Society may be sent to the attention of Annual Gifts, 1606 New Hampshire Ave. NW, Washington, D.C. 20009. Contributions are fully tax-deductible.

Newly initiated members receive all four issues for one year.

The spring and fall issues are mailed to every ΦBK member living in the U.S. for whom the membership records office has an address.

Liberal Arts for Leadership

Under the auspices of the American Academic Leadership Institute, the American Association of State Colleges and Universities and the Council of Independent Colleges, I had the privilege recently of moderating a week-long series of discussions in which college and university presidents grappled with some classic texts in the humanities and social sciences. The premise of this exercise was the idea that these readings would offer a field of reflection for the examination of the nature of leadership. One morning we discussed Lao-tzu's *Tao Te Ching*, selections from Niccolò Machiavelli's *The Prince*, and Martin Luther King, Jr.'s "Letter from a Birmingham Jail." Another morning it was Sophocles' *Antigone* and Martha Nussbaum's chapter on "Narrative Imagination" from her book, *Cultivating Humanity*. There was a day on truth-telling and lying, and a day on friendship. We discussed Agamemnon and U.S. Grant. We examined the friendship of David and Jonathan in I Samuel.

For me, it was a return to the joys of a first-year humanities class, except that the discussants, instead of being college freshmen, were professional people with heavy, real-world responsibilities, who would be returning from this week of intellectual recreation to decisions that would affect the futures of their colleges and universities and the lives of faculty, students, and staff. In such a setting, not much stays very long.

Appropriately, the presidents wanted some "take-away," and they didn't mean such lessons as: Don't bring home a cursed propheticess from Troy and expect things to go well, or you can take Vicksburg if you know just when to abandon your supply base. Learning from literature, history and philosophy is broader than that.

It was amazing to me how quickly the commonalities of responsibility among this group — each one perceiving the kinship of the others in understanding their jobs and their trials — created a rapport that might have taken weeks among undergraduates working on the same material. And it was heartening to me to see how readily they bought into the premise about rich texts, good discussion, and heightened personal and professional abilities.

While our syllabus was by no means just a parade of traditional authors, there was a good discussion of how additional dimensions of diversity could be beneficial. That ended in one of the presidents reading aloud some love poems of Pablo Neruda, who had been for me just a name and a reputation. Oh, wow. That was my "take-away." As soon as I got home, I bought the big, thick volume called *The Poetry of Pablo Neruda*, in English, with many poems also in their original Spanish. If we do this again, I am looking forward to convincing some college and university presidents that discussing love poems can improve their effectiveness as leaders.

My other "take-away" was a renewed liveliness in the conviction that animates our Society, that love of learning really is, or will be if we let it be, the guide of life. And not just the guide of a life of quiet reflection only, but of a life spent in the buzz and tumble of action.

John Churchill
Secretary

SPOTLIGHT



Tom Jones (ΦBK, University of Arizona, 1988) at the National Air and Space Museum's Udvar-Hazy Center.

Since Apollo 11 first touched down on the Moon 40 years ago, America has led the way in space exploration, a recognition that our nation cannot thrive without competing on the frontiers of science and technology. Maintaining that leadership is a fundamental and necessary investment in our future, rewarding us with new scientific discoveries, sources of energy and raw materials, and a competitive economic edge. Phi Beta Kappa recognizes the value of motivating our next generation of explorers, a skilled “corps of discovery” trained to tackle our toughest 21st-century challenges.

— Tom Jones

Thomas D. Jones is a veteran NASA astronaut, scientist, speaker, author and consultant. He holds a doctorate in planetary sciences, and in more than 11 years with NASA, flew on four space shuttle missions to Earth's orbit. On his last flight, Jones led three spacewalks to help install the centerpiece of the International Space Station, the American Destiny laboratory. He has spent 53 days working and living in space.

Jones was a Distinguished Graduate of the U.S. Air Force Academy before graduating Phi Beta Kappa from the University of Arizona in 1988. He piloted B-52D strategic bombers, studied asteroids for NASA, engineered intelligence-gathering systems for the CIA and helped develop advanced mission concepts to explore the solar system prior to joining NASA's astronaut corps.

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ON THE COVER

Students near the St. Joan of Arc
Chapel just off the Central Mall,
Marquette University. Photo
courtesy of Marquette University.

42nd Council of the Phi Beta Kappa Society, Austin, Texas, Oct. 1-4

The 42nd Council of the Phi Beta Kappa Society will be held in Austin, Texas, Oct. 1-4. The primary business of the Council is to vote on the creation of new chapters and proposed constitutional changes, and also to elect ΦBK Senators, a new ΦBK President and Vice President.

During the Council weekend, delegates are invited to visit the Harry Ransom Humanities Center and the Lyndon Baines Johnson Library and Museum. Thomas Bender, ΦBK Visiting Scholar and professor of humanities and history at New York University, will speak to delegates on “American History in a Global Perspective.” And during the Council’s concluding banquet, John E. Seery, professor of politics at Pomona College, will receive ΦBK’s Sydney Hook Memorial Award; Douglas Greenberg, executive dean of the School of Arts and Sciences at Rutgers University, will receive the ΦBK Award for Distinguished Service to the Humanities.

Election results and new chapters will be announced on the ΦBK Web site after Oct. 4 and in the winter issue of *The Key Reporter*. For more on the 42nd Council, call (202) 745-3235 or write to triennial2009@pbk.org. ■



President Lyndon Johnson (right) meets with Walter Cronkite at the White House, January 9, 1969. On February 27, 1968, after reporting on the Tet Offensive in Vietnam, Cronkite made history at the end of his “CBS Evening News” broadcast by questioning the war: “For it seems now more certain than ever that the bloody experience of Vietnam is to end in a stalemate.” Shortly afterwards, Johnson told his press secretary, “If I’ve lost Cronkite, I’ve lost the country.” Johnson’s words are included in the permanent exhibit at the Lyndon Baines Johnson Library and Museum. Cronkite (ΦBK, University of South Carolina, 1980) died July 17. Robert McNamara (ΦBK, University of California, Berkeley, 1935), former U.S. Secretary of State and the architect of the Vietnam War, died July 6.

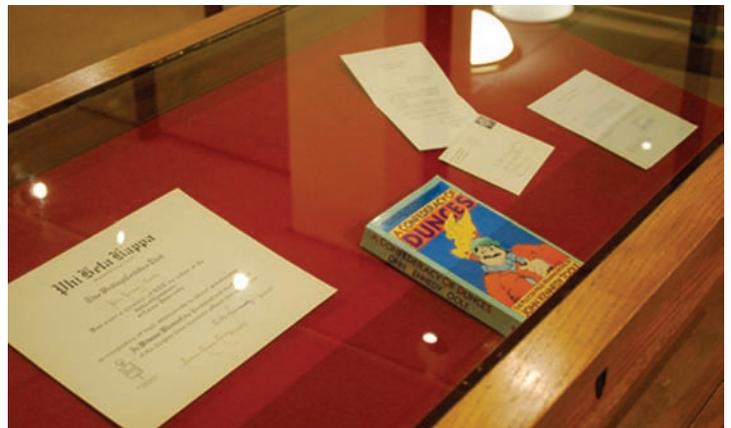
John Kennedy Toole Featured in ΦBK Exhibit at Tulane University

In April, Tulane University’s Alpha of Louisiana Chapter celebrated its 100th anniversary by hosting the ΦBK traveling exhibit. The chapter’s executive committee supplemented the show with items from Tulane’s own ΦBK archives. Chapter Treasurer Celeste Uzee and Secretary Laura Richens, along with University Archivist Ann E. Case, carefully selected objects from Tulane’s Special Collections dating from 1909 through the 1960s.

The three cases in the Special Collections Gallery were arranged chronologically, with the first case featuring the invitation and program from the 1909 ΦBK initiation ceremony. The second case included a hand-written list of Tulane’s ΦBK members who were enlisted in World War I, along with articles from the daily paper documenting the sesquicentennial celebration of the national ΦBK organization in 1926. The third case featured items from the John Kennedy Toole papers

[Louisiana Research Collection, Tulane University Libraries], given by his mother, Thelma Ducuing Toole, to Tulane in 1980 and later. The Pulitzer Prize winning author and Tulane alumnus died in 1969 in

Biloxi, Miss. Toole was inducted into Tulane’s ΦBK chapter in 1958; the display of his Phi Beta Kappa certificate, along with his letter of invitation to join, and a copy of a newspaper article and photograph honoring all of the



John Kennedy Toole’s ΦBK invitation letter, ΦBK certificate and a copy of his Pulitzer Prize winning book *A Confederacy of Dunces*, among other items, were part of the ΦBK exhibit at Tulane University this spring.

1958 inductees, rounded out the centenary exhibition.

For information about the ΦBK traveling exhibit, call (202) 745-3239 or write to news@pbk.org. ■

ΦBK Member Sonia Sotomayor Joins U.S. Supreme Court

When Sonia Sotomayor (ΦBK, Princeton University, 1976) was sworn in on August 8, she became the first Hispanic Justice of the U.S. Supreme Court.

Sotomayor has served as a judge on the United States Court of Appeals for the Second Circuit since October 1998 and is hailed as a role model for her ascent to the federal bench from an upbringing in a south Bronx housing project.

Her American story and three decade career in nearly every aspect of the law provide her with unique qualifications to serve as a Supreme Court Justice. She is a distinguished graduate of two of America's leading universities. She has been a big-city prosecutor and a corporate litigator. Before she was promoted to the Second Circuit by President Bill Clinton, she was appointed to the District Court for the Southern District of New York by President George H.W. Bush. She replaces David Souter as the only Supreme Court Justice with experience

as a trial judge.

Sotomayor served 11 years on the Court of Appeals for the Second Circuit, one of the most demanding circuits in the country, and has handed down decisions on a range of complex legal and constitutional issues. According to a statement released by the White House, Sotomayor brings more federal judicial experience to the Supreme Court than any justice in 100 years, and more overall judicial experience than anyone confirmed for the Court in the past 70 years. Judge Richard C. Wesley, a George W. Bush appointee to the Second Circuit, said "Sonia is an outstanding colleague with a keen legal mind. She brings a wealth of knowledge and hard work to all her endeavors on our court. It is both a pleasure and an honor to serve with her."

Seven of the nine current U.S. Supreme Court Justices are ΦBK members: John G. Roberts, Jr. (ΦBK Harvard University, 1976), John Paul Stevens (ΦBK, University of Chicago,



Sonia Sotomayor's nomination to the U.S. Supreme Court was confirmed August 6 on a 68-31 vote.

1941), Anthony M. Kennedy (ΦBK, Stanford University, 1958), Ruth Bader Ginsburg (ΦBK, Cornell University, 1953), Stephen G. Breyer (ΦBK, Stanford University, 1959), Samuel A. Alito (ΦBK, Princeton University, 1972), and Sonia Sotomayor. Sotomayor replaces Souter (ΦBK, Harvard University, 1960), whose retirement from the Supreme Court was announced in April. ■

The 2009 Sibley Fellowship in Greek Studies

The winner of the 2009 Mary Isabel Sibley Fellowship in Greek Studies is Michelle Jenkins of the University of Arizona.

Jenkins, who grew up in North Pole, Alaska, received her B.A. from Franklin and Marshall College in Lancaster, Pa., majoring in philosophy with a minor in classical Greek. She is currently a sixth-year graduate student in the Department of Philosophy at the University of Arizona where she is working on her dissertation, "Seekers of Wisdom, Lovers of Truth: A Study of Plato's Philosopher," under the guidance of Julia Annas and Rachana Kamtekar.

The annual Sibley Fellowship is awarded alternately in the fields of Greek and French. The award may be used for the study of Greek language, literature, history, or archaeology, or the study of French language or literature. The fellowship has a stipend of \$20,000. The fellowship is not restrict-



Michelle Jenkins, the 2009 Sibley Fellow

ed to members of Phi Beta Kappa or to U.S. citizens.

For more about the Sibley Fellowship and ΦBK's other awards, call (202) 745-3235 or write to awards@pbk.org. ■

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The Importance of Practical Wisdom

Service-Learning and Liberal Arts Education

By Eric Greitens

It is through service to others that we often learn how ideas can shape the world, yet we hardly think about service or service-learning as a formal part of the liberal arts education. A good liberal arts education helps us to understand how the best thinkers have come to see the world. We learn facts and theories that help us think deeply about what Aristotle called *phronesis*, the “practical wisdom” of living virtuously and promoting human flourishing. But just as a leader cannot learn to inspire and a nurse cannot learn to comfort by reading a book, the wisdom of living well can’t be grasped solely by classroom learning. By pairing service with the lessons of the classroom, however, we can create *phronesis*.

In April of 1994, I turned on the evening news and saw corpses floating in rivers, and churches full of human bodies. It was the beginning of the Rwandan genocide. By the end of those 100 days, 800,000 men, women and children would be dead. I was a sophomore at Duke University at the time. I was just beginning my studies in ethics, public policy and philosophy. Professor Neil Boothby invited me to fly with him to the refugee camps in Rwanda. He was heading up a UN project to study unaccompanied children — children who had lost parents during the genocide.

In my studies, I read how the Belgian colonial authority had instilled twisted notions of racial purity. I learned how the UN could not marshal the power to act. I learned how the US refused to offer military or financial resources to stop the genocide. But when I arrived in Rwanda and spoke to the survivors of the genocide, no one spoke to me about the UN, or the US, or the history of colonization. Instead, they told me stories about their neighbors. There were neighbors who said they couldn’t help for fear that they

would endanger their own families. In the worst cases, there were neighbors who became murderers themselves, torturing and killing people with whom they’d lived — side-by-side — for years. And then there were neighbors who risked their lives and the lives of their families for months on end to hide other neighbors behind false walls, all the time praying that not a single sound



The “games leader” visiting the center for unaccompanied children, Rwandan refugee camp. Photo by Eric Greitens.

escaped at the wrong moment.

In the refugee camps, I met a 16-year-old who was the leader of a group of boys. I asked him to tell me about the other boys in his group. He pointed, and an aid worker translated. “This one,” he said, “is very powerful with making fire and cooking. This one is very powerful with the soldiers from Zaire; they like him. This one is very powerful with singing.” And as he went around the group, he described each boy as powerful in some way. They had survived, perhaps, because their leader had the humility to see the strength in everyone.

I also saw incredible acts of compassion in the refugee camps. I remember a Rwandan man, a refugee who was living in Goma, Zaire. I can’t remember if I ever knew his name, nor can I remember if I ever knew his story. He came every day to the center for unaccompanied children, and he served as a kind of “games leader.” When he walked into the aid tent, dozens of children would stand and run towards him. They played games — running, tagging, jumping, singing. He had no toys, no supplies. He simply brought himself and happiness.

One of the most compelling facts about the refugee camps was that a tremendous number of people were actively involved in helping others. By caring for others, people develop their own strength. This pattern of recognizing strength and serving others was repeated everywhere I travelled.

These simple actions alone are not enough to fight an army, to protect a home, to prevent a crime, to heal a wound. But they are enough to rekindle the embers of hope. And in serving others, we find that we have a power to create hope and shape the lives of those served.

Many centuries ago, Pericles declared in his funeral oration to the citizens of Athens: “What you leave behind is not what is engraved in stone monuments, but what is woven into the lives of others.” It has been almost 15 years since I left Duke, but much of what I learned there endures. I am grateful for the knowledge my professors have passed on to me through my liberal arts education. I am also grateful for the opportunities to use that knowledge to serve and watch other people serve. With the practical wisdom that comes through serving, we learn that we all have the power to create hope. ■

Eric Greitens (ΦBK, Duke University, 1995) is a Rhodes Scholar, U.S. Navy

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Stanley Kubrick and Cold Modernism

James Naremore Gives the Louis K. Greiff Lecture at Alfred University

By Melissa Ryan

“I don’t think that writers or painters or filmmakers function because they have something they particularly want to say,” filmmaker Stanley Kubrick told the *London Observer* in 1960. “They have something that they feel.” With this — an unlikely remark from the man often seen as “an intellectual Mr. Cool, a tough guy with a scholarly beard,” as James Naremore writes — Naremore, Emeritus Chancellors’ Professor of Communication and Culture and English at Indiana University and author of *On Kubrick* (Palgrave Macmillan, 2007), began “Stanley Kubrick and Cold Modernism,” this year’s Greiff Lecture at Alfred University in Alfred, N.Y., held March 26.

Named for Alfred University Professor of English Emeritus Louis K. Greiff, who was instrumental in getting the university’s ΦBK chapter established in 2004, the lecture series has featured

noted film scholars in recognition of Greiff’s work on filming D. H. Lawrence’s fiction and, this year in particular, on his long-standing Kubrick honors seminar.

Naremore called Kubrick one of the last modernist directors but sought to challenge, or at least complicate, the prevailing view of Kubrick as a man of ideas sharing the emotional detachment, or even skepticism, of a high modernist like T.S. Eliot or James Joyce. Though Kubrick also resisted melodrama or mere sentiment, the emotional complexity of his films belies the so-called “arctic spirit” some critics have seen in his work.

Naremore explored the affective aspects of Kubrick’s films through four central lenses: the blackly humorous,

the grotesque, the uncanny, and the fantastic. Each of these modes works by the yoking of opposites, resulting in a betwixt and between quality that he said “causes complicated emotional responses.” The visual and narrative maneuvers associated with these genres create uncertainty, such that audiences “don’t know where to settle.” This purposeful unease is not merely a



Fight scene between Davey Gordon (Jamie Smith) and Vincent Rapallo (Frank Silvera) in Stanley Kubrick’s second feature, *Killer’s Kiss* (1955).

philosophical phenomenon; it is a felt quality, an emotional rather than purely cerebral experience.

Body parts, bathrooms, and masks are central to Kubrick’s imagery, signifying what Naremore called his “anxious preoccupation with the human body” and his tendency to express that fascination by way of jarring juxtaposition. Kubrick’s grotesque derives its energy from an “unresolved tension” between conflicting impulses — toward laughter, toward fear or disgust — that results from a promiscuous mixing of the human and the inanimate. Kubrick’s early low-budget thriller *Killer’s Kiss* (1955), for example, features a fight scene in a roomful of naked female mannequins whose destabilization of boundaries, accord-

ing to Naremore, perfectly illustrates Kubrick’s aesthetic. As the combatants hurl body parts at one another, Kubrick’s editing deliberately makes it difficult to distinguish the organic from the plastic, and the uneasy laughter generated by this scene registers its conflicting effects.

Naremore claimed that Kubrick uses the grotesque to “unsettle social norms,” creating “a sort of moral and emotional disequilibrium.” This has both psychic and social implications. Black humor, a grotesque melding of humor and horror, is a way of confronting, rather than repressing, disturbing emotional content, both within the individual and, as Kubrick’s “black humor masterpiece” *Dr. Strangelove* (1964) suggests, within a society.

Other variations on Kubrick’s “aesthetics of the grotesque” that Naremore discussed include the Freudian uncanny, an “unhomelike” alienation within the familiar that makes the ordinary seem frighteningly unfamiliar, and the fantastic —

as theorized by Tzvetan Todorov, an ambiguous territory between the real and the supernatural. For Naremore, *The Shining* (1980) is most interesting when it inhabits this realm of undecidability, when viewers are compelled to ask, “Is this real or is he crazy?” A similarly unanswerable question — “Is he awake or is he dreaming?” — energizes Kubrick’s last film, the underappreciated *Eyes Wide Shut* (1999), whose protagonist is “confounded by the interpenetration of dreams and everyday life,” uncannily repeating himself, returning uncontrollably to the same places.

The dreamscape juxtapositions of these films — and other manifestations of the grotesque found in Kubrick classics like *2001* (1968), *Full Metal*

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The Voyage of a Darwin Scholar

A ΦBK Visiting Scholar Sings Darwin's Praises

By Vassiliki Betty Smocovitis

Between 1831-1836, Charles Darwin circumnavigated the globe aboard the H. M. S. Beagle, exploring the flora, fauna, the geology and the people at places he visited. It was a life-altering experience. Gaining so much insight into the diversity of the natural world, Darwin returned to England seeking a theory to explain what he termed the “mystery of mysteries,” the origin of species. That theory, known as descent with modification by the primary means of natural selection, later called “evolution,” made its public appearance in 1859, with the publication of his *On the Origin of Species*. The rest is history.

In 2008-2009, nearly 150 years after the publication of his famous book, and the 200th anniversary of his birth, Charles Darwin took to the road again as part of the ΦBK Visiting Scholar Program. This time, he traveled as the subject of a one-hour multimedia presentation that explored the reception of his theory in music, song and staged musical production for about the last 150 years. It's an unconventional way to explore the impact of Darwin's work, but as a ΦBK Visiting Scholar for the “Year of Darwin,” I wanted to do something special for the public lecture. It had to be something festive, lighthearted with broad enough appeal, yet with enough historical substance to leave audiences appreciative

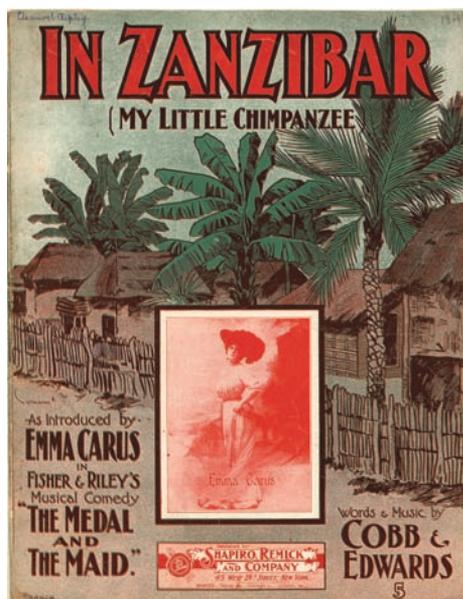
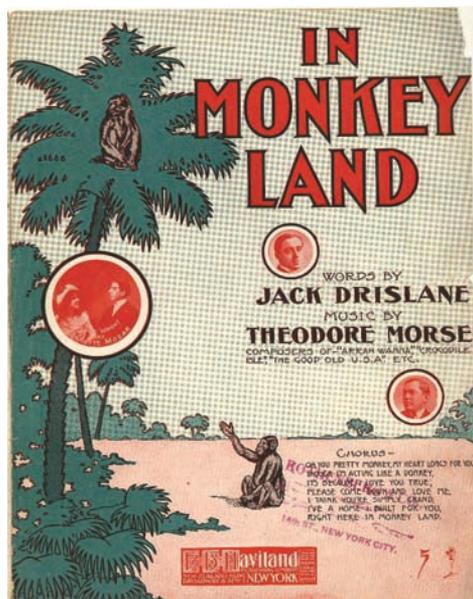
of the creative ways that diverse communities have engaged Darwin and confronted some of the more unsettling implications of his important theory.

A project I had been contemplating for a long time seemed ideal: a study of Darwin and his theory in song and musical production since it first entered the public sphere. Beginning

scratchy gramophone records, vinyl albums and CD's and to video productions available on YouTube.

Darwin and his theory could be found in nearly all musical genres beginning from the 1860s until the present. Some of the songs were celebratory in nature, honoring Darwin and his theory for elite audiences, while

others were populist songs of protest like those written around the time of Scopes “monkey” trial of 1925 with titles like “You Can't Make a Monkey Out of Me.” Some linked Darwinian themes to feminist themes like the song “A Lady of Fair Lineage High” from the Gilbert and Sullivan's light opera *Princess Ida*; some to the “tribalism” of groups like the



Popular sheet music from the turn of the century inspired by Darwin's theory of evolution, part of Smocovitis' multi-media presentation for the ΦBK Visiting Scholar Program. Reproduced with permission from the Rare Book, Manuscript and Special Collections Library at Duke University.

with a provocative piece of American sheet music dated to 1874 that I had found while still a graduate student in my advisor's library at Cornell in the mid-1980s, I had been collecting materials on Darwin, evolution and American popular culture for more than 20 years. I had already finished one project that explored the way people celebrated Darwin in 1959. It included a historical examination of a musical production of Darwin's life that emulated big-hit musical productions like *Oklahoma!*, so why not dig into the subject a bit deeper? Research took me not only to illustrated sheet music deposited in traditional archives, but also “tin-foil” or wax cylinder recordings in digital archives, to

Masonic Knights of the Eastern Star, as in the song spoofing them called “Knights of the Mystic Star” from the 1891 musical *The Last of the Hogans*; while still others reflected racist and anti-immigration attitudes prevalent in post-Civil War America, as in the 1874 song that first piqued my interest titled “Too Thin; or, Darwin's Little Joke.” Still others were didactic in nature, targeting children and younger people, while others were meant to be silly songs offering entertainment for revues, vaudeville, burlesque and Broadway audiences with images and parodies of frolicking anthropomorphic monkeys inhabiting a place called “monkeyland.” More recent genres growing out of countercultural move-

ments like rock and roll, punk, grunge or new wave link acceptance of evolution with anti-humanist and anti-religious sentiment, sometimes mingling this with startling political satire. In short, Darwin and his theory could be found in a multitude of historical songs, musical settings, and varying genres, as we would expect of a powerful explanatory theory whose implications were entertained, both literally and figuratively, by popular audiences.

Putting selections of some of these pieces together, with the latest software available, I was able to take Darwin and his theory, in musical form, on my own exciting voyage to some nine ΦBK chapters as the public lecture titled "Singing His Praises: Darwin and His Theory in Song and Musical Production." If audience behavior was an indicator, it seemed to work: it isn't often that historians of science deliver lectures to toe-tapping, head-bobbing people who included seniors, children, garden variety academics from both the sciences and the humanities and more than a few undergraduates singing along to music. For a subject

known to be weighty, disturbing and all too frequently contentious, the "musical" Darwin seemed not only to disarm its many opponents but actually brought people together in a large "sing-a-long." As if that weren't good enough, at a number of places the public lecture was followed by receptions that included birthday cakes and animated discussions between students, faculty and guests from both the sciences and the humanities that continued throughout the duration of my on-campus visits. My overall impression is that people were left with a very different view of Darwin and the implications of his theory, along with gaining an enhanced appreciation of how greatly they have stirred the human imagination. In my own mind, the experience confirmed the view that by fostering breadth of academic interests, organizations like Phi Beta Kappa can help us deal creatively with some important but contentious subjects.

ΦBK Chapters Visited by Smocovitis

- Phi of New York, Skidmore College

- Delta of Minnesota, St. Olaf College
- Theta of Virginia, Sweet Briar College
- Delta of Missouri, Truman State University
- Beta of Colorado, Colorado College
- Alpha of Wyoming, University of Wyoming
- Chi of California, University of the Pacific
- Omicron of California, San Francisco State University
- Epsilon of Pennsylvania, Swarthmore College

For more about the ΦBK Visiting Scholar Program, call (202) 745-3231 or write to visitingscholar@pbk.org. ■

Vassiliki Betty Smocovitis was a ΦBK Visiting Scholar for 2008-2009. She is professor of the history of science in the departments of biology and history at the University of Florida. In recognition of her teaching and scholarship, she has been named University of Florida's Distinguished Alumni Professor for 2009-2011.



Phi Beta Kappa Membership Items

Phi Beta Kappa's distinctive key design, the symbol of membership in the Society, is featured on a range of new additions to the collection of membership items, including the crystal stein shown here.

Also, a complete line of solid gold and gold-plated key jewelry, as well as other items bearing the Society's insignia is available. Keys are made in three sizes in either 10-karat solid gold or 24-karat gold electroplate. The medium-size key is shown here actual size with matching 18-inch neck chain.

The popular membership display includes a personalized certificate and a large gold-electroplated key, double-matted in an attractive 12 x 16 inch walnut frame.

To order, complete the form below and mail it with your payment and a copy of your mailing label from the back cover showing your membership number to Hand & Hammer, 2610 Morse Lane, Woodbridge, VA 22192. You can also place an order or request the complete product brochure by calling (703) 491-4866 or by faxing (703) 491-2031. You can also order on line at www.hand-hammer.com. A three dollar shipping and handling fee is added to each order.

- ___ Phi Beta Kappa stein (crystal 6" high)..... \$60
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- ___ Medium-size key, 24-karat gold-plated (1-3/8" high)....\$29
- ___ 10-karat gold neck chain, 18 inches (for gold key).....\$69
- ___ 24-karat gold-plated chain, 18 inches (for plated key)....\$8
- ___ Wall Display (key and certificate framed 12" x 16").....\$89
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Making the Liberal Arts Degree Pay Off

A Headhunter Explains How to Market Your Skills in the Business World

By Nick Corcodilos

I confess: I was a liberal arts major and it has helped my career.

I once worked for a CEO who couldn't write well, but he knew enough to surround himself with people who could. His success rested to a large extent on his team's ability to communicate his great ideas effectively. When I applied for this job, my liberal arts education gave me an edge over other job candidates who couldn't write to save their lives. The simple ability to communicate well can give you an edge, too.

The door has opened.

As the world of online commerce expands and the scarcity of talented technical and business professionals becomes painfully evident, employers are turning to a relatively untapped pool of job candidates: liberal arts majors. These are the people who majored in subjects like English, art, history, psychology ... you know: the non-business disciplines.

While employers are welcoming them, liberal arts majors — whether they're fresh out of school, or whether they have years of experience in non-business jobs — too often stumble all over themselves trying to figure out how to present their "qualifications" for jobs they might never have considered before.

More than they realize, people with liberal arts backgrounds have readily identifiable skills that can be directly applied to solve business problems in Internet-related businesses including new media, e-commerce, enterprise planning and software development. But, here's the challenge: few employers will help job hunters figure out how to transfer those skills.

Walk into a new mindset.

If you have a liberal arts background and have never applied it to business, it's up to you to figure it out for yourself. And that means getting out of the academic mindset. You need

to shake the attitude that your education limits your options, because your success in fact depends on shoe-horning, forcing, pounding and otherwise mapping your skills to the jobs you want.

I started my college career as an English major. When I realized English majors were a dime a dozen, I switched to psychology. (Psych majors were about a quarter a dozen — I wasn't thinking very "big" at the time.) How did I make it in headhunting? The ability to grasp a problem, research and develop alternative solutions, and make a clear, effective presentation won me my first job and has served me well for over 20 years. I didn't need business experience to acquire these skills, but I did need to learn how to apply them in business.

Your advantage is that with a liberal arts degree, you possess many fundamental skills and attributes that your competition may lack.

Skills:

- ▶ Defining problems and tasks.
- ▶ Mastery of information retrieval systems (libraries, books, periodicals, Internet, personal interviews).
- ▶ Planning and executing research.
- ▶ Organizing ideas and solutions.
- ▶ Writing and communicating.
- ▶ And perhaps most important, a well-honed ability to learn what you need to in order to accomplish a task.

Attributes:

- ▶ An open mind to new ideas and approaches.
- ▶ Disciplined work habits.
- ▶ A critical eye and ear.

These fundamentals can be applied to business. In fact, they're important advantages in the business world — however, they're useless unless you know what to do with them.

Re-map yourself.

What intimidates liberal arts majors is their lack of detailed knowledge about the problems and chal-

lenges the business world faces. Upon attaining that knowledge, any smart person with the skills listed above can proceed to map her skills to the work and create a compelling presentation to win a great job.

In a nutshell, here's what a liberal arts major needs to do to prepare for a business job.

- ▶ Select a business you want to work in.
- ▶ Study it in excruciating detail. (There is no way around this if you want to succeed.)
- ▶ Learn enough so you can begin mapping the aforementioned skills to the business.

Sound simplistic? It's the same approach you take to create a painting, write a term paper or conduct an experiment. Follow these three steps (I didn't say they were easy), and you will be on your way. Ignore these steps, and you will be at the mercy of the "random resume, random job" process that dominates most job searches.

Get started.

The purpose of this article isn't to walk you through the re-mapping you must do. It's to make you start thinking about the key challenge you face: to take responsibility for figuring out how your abilities can be used to solve an employer's problems. Don't wait for an employer to figure it out for you — he won't.

Few businesses are so complicated that it is impossible to figure out where you would fit within them. But, few job hunters are diligent enough to do the exercise and preparation that yield the job. ■

Nick Corcodilos (ΦBK, Rutgers University, 1977) is a syndicated columnist and host of "Ask the Headhunter: The Insider's Edge on Job Search and Hiring" located at www.asktheheadhunter.com. His iconoclastic techniques for job search, hiring and career development are used by job hunters and employers alike.

Tom Jones
Continued from 3

His latest book is *Planetology: Unlocking the Secrets of the Solar System* (written with Ellen Stofan, Ph.D.; National Geographic, 2008). His other 2008 book is *Hell Hawks!* (with Robert F. Dorr; Zenith Press, 2008), a true story of an aerial band of brothers in WWII. *The Wall Street Journal* named his earlier book *Sky Walking: An Astronaut's Memoir* (Smithsonian-Collins, 2006) as one of its "Five Best" books about space. Jones writes frequently for the Smithsonian's *Air & Space*, *Aerospace America*, *Popular Mechanics* and *American Heritage* magazines.

His awards include the NASA Distinguished Service Medal, four NASA Space Flight Medals, NASA Exceptional Service Award, NASA Outstanding Leadership Medal and the Air Force Commendation Medal.

Jones is a member of the NASA Advisory Council, serves on the board of the Association of Space Explorers, and regularly supplies on-air commentary for television spaceflight coverage. He is currently active in the debate over our nation's space exploration policy.

For more, visit www.AstronautTomJones.com ■

Eric Greitens
Continued from 6

SEAL reservist and Chairman of The Mission Continues. Strength & Compassion (Leading Authorities Press, 2008) is his book of photographs and essays from his time as a humanitarian volunteer. For more, visit www.ericgreitens.com.

Stanley Kubrick
Continued from 7

Jacket (1987), A Clockwork Orange (1971) — are, as Greiff Lecture attendees learned, Kubrick's defining feature as a filmmaker. As Naremore writes in On Kubrick, "At his best, like many other practitioners of the grotesque, he aims to show a paradoxical and potentially disturbing truth: at the farthest reaches of our experience, extremes meet and transform themselves. The coldest temperatures burn no less than fire. Especially where the human body is concerned, there is always something potentially comic about horror and horrible about comedy." ■

Melissa Ryan (ΦBK, Middlebury College, 1993) is an assistant professor of English and president of the ΦBK chapter at Alfred University.

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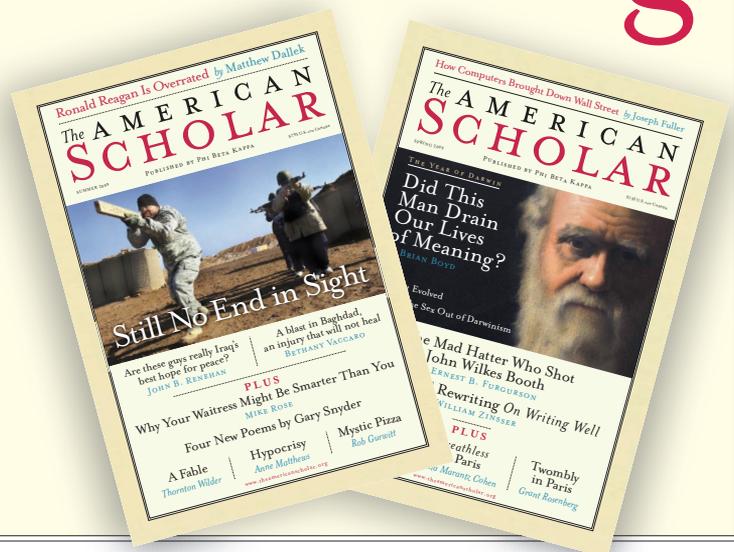
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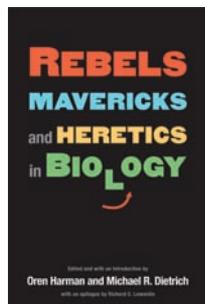
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KRAU09



From Our Book Critics

By G. Cornelissen-Guillaume



Rebels, Mavericks, and Heretics in Biology. *Oren Harman and Michael R. Dietrich, editors.* Yale University Press, 2009. 416 pages. \$40.00

Based on the lives of 19 scientists who challenged the status quo, the editors expose some of the driving forces behind scientific change, an unusual but enlightening approach to the history of science. The emphasis is placed in each chapter, devoted to each of the 19 scientists, on how the prevailing ideas of the time were put into question and a different hypothesis proposed, often by crossing disciplinary barriers. The representative, but by no means comprehensive, sample was selected on the basis of two basic requirements, namely having participated in important episodes of dissent from major areas of biology in the 20th century and presenting a broad and varied exposition of the different roles and effects of “rebelliousness and iconoclasm” in science. Each case study presented by a different author is complemented by notes and references leading to further reading.

Whereas referring to scientists as rebels, mavericks or heretics is certain to catch readers’ attention and pique their curiosity, many may object to this choice of words. Innovation and breakthrough may be more appropriate denominations. After all, isn’t the scientist’s mandate to stand in front of the facts without any preconceived ideas? Perhaps the main lesson from the lives of these 19 outstanding individuals is the merit of a transdisciplinary approach, the value of examining an important problem of the day from a different angle by bringing the techniques and know-how of a different field into the investigation.

With only a few exceptions, most

stories revolve around genetics and evolution. Raphael Falk tells the story of Wilhelm Johannsen, who introduced the concept of the genotype distinct from the phenotype. Ute Deichmann tells how Oswald T. Avery, then retired, used his training in microbiology to show that the substance capable of bringing about a lasting transformation of pneumococcal types that apparently consists of heritable changes in bacteria is DNA, a nucleic acid and not a protein, the then-prevailing view. Nathaniel Comfort relates how Barbara McClintock discovered “jumping genes” (transposons) in corn, for which she was awarded the Nobel Prize. Daniel J. Kevles writes about Howard Temin, who was awarded the Nobel Prize for showing that RNA can synthesize DNA and for identifying the enzyme responsible for it (reverse transcriptase), the result of his work on interactions of viruses and cells related to the genesis of cancer.

Advances related to evolution include the stories of Alfred Russel Wallace, who inferred that natural selection is the driving force of evolution; Hans Driesch, who advocated experimentalism to study processes of embryonic development for their own sake and as an adjunct to evolutionary theory; C.D. Darlington, who showed that crossing over is a necessary precondition for pairing, segregation and reduction, and therefore ultimately for sexual reproduction and evolution; Motoo Kimura, who found that the bulk of evolutionary changes are selectively neutral; William D. Hamilton, who focused on the evolution of altruism and showed that favoring sexual over asexual reproduction is needed to escape parasites; and Stephen Jay Gould, who, based on his study of fossil records, introduced the concept of punctuated equilibria as an alternative to phyletic gradualism and argued that certain evolutionary features are “span-drels” or accidental by-products of some other combination of adaptations. Particularly fascinating are the stories of Raymond Arthur Dart’s discovery of the Taung skull as the “missing link” between human and non-human animals, and Carl Woese, who

offered a new conception of the evolution of life on Earth by his discovery of progenotes (archae), in direct opposition to the canonical eukaryote-prokaryote dichotomy.

The lives of two other Nobel Prize winners are not directly relevant to genetics and evolution. Roger Sperry asked the difficult question whether behavior is “hard-wired.” Peter Mitchell demonstrated the critical importance of a vectorial (directional) approach to the study of bioenergetics, showing that energy from respiration creates a pH gradient across the cell’s membrane (to store energy), which drives ATP synthesis. The stories of Daniel S. Simberloff and Thelma Rowell illustrate the importance of rigor in terms of sampling, experimental design and statistical analysis, leading to advances in ecology as an experimental science and in the study of primate behavior, respectively.

The editors deserve credit for including some seemingly unsuccessful case studies. Vero Copner Wynne-Edwards tackled the theory of group selection. Leon Croizat challenged the notion that geographic barriers and biota do not co-evolve. Richard Goldschmidt rejected the concept of the particulate gene and posited that gene expression can be understood in terms of timing, as there are critical spans during development.

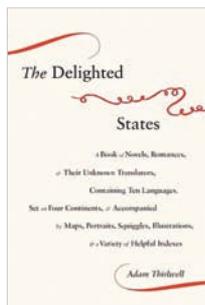
The introduction of time as an essential fourth dimension in biology remains to be fully realized and embraced as the indispensable control, a challenge for the 21st century.

The book offers much more than a series of biographies. It shows how male and female scientists of different ages, educational and employment histories and personal wealth deal in different ways with the vicissitudes of challenging scientific orthodoxy. It also illustrates the role intuition and also pure chance (or malchance) can play, as does the shield offered to individuals working in major laboratories or reputable institutions. An introduction by the editors draws connections among the 19 scientists and underlies the “rebel” or “iconoclast” aspect of each, emphasizing the value of dissent

in scientific progress. An epilogue by R.C. Lewontin reminds us of the limits the social structure of science put on innovation and creativity. This sobering view is unfortunately probably truer today than a century ago. ■

Germaine Cornelissen-Guillaume is a professor of integrative biology and physiology and co-director of the Halberg Chronobiology Center at the University of Minnesota, Twin Cities.

By Rick Eden



The Delighted States: A Book of Novels, Romances, & their Unknown Translators, Containing Ten Languages, Set on Four Continents, & Accompanied by

Maps, Portraits, Squiggles, Illustrations, & a Variety of Helpful Indexes. Adam Thirlwell. Farrar, Straus, and Giroux, 2008. 507 pages. \$30.00

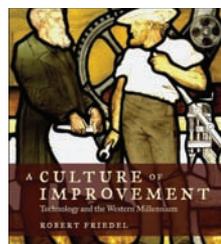
Many have written on the history of the novel, but Adam Thirlwell may be the first to make the subject truly fun. Building on a conceit of the Czech novelist Bohumil Hrabal, Thirlwell defines literary history as “a café where everyone’s playing ping-pong.” This “zany” image, more likely to appear in a Marx Brothers movie than in a 500 page tome, epitomizes Thirlwell’s style and vision.

Style as vision is in fact the theme and thesis of *The Delighted States*. The book takes the form of 16 playful and digressive essays loosely connected by their common concern with defining style in the novel and developing a corresponding theory of translation. Thirlwell argues that style in the novel must refer to more than the prose style: “A style is a quality of vision; it is not limited by language.”

This expansive, extra-linguistic definition of style increases the possibilities for translation and helps to explain how the novel came to develop

as an international art form, with influences zigzagging across continents and languages. If style is not confined to language, then style can survive translation, even linguistically “bad” translation, and techniques can travel from language to language, across national boundaries. “Everything [stylistic] is portable,” Thirlwell notes. So Franz Kafka writing in German could adopt and extend a technique that he finds in Gustave Flaubert, and Leo Tolstoy writing in Russian and Saul Bellow writing in English could borrow from Stendhal writing in French.

Thirlwell turns frequently to Vladimir Nabokov — like himself a novelist, translator and theorist — for both insights and examples. Nabokov was a master stylist who wrote in three languages (Russian, English, French) and translated his own work as well as that of others; moreover, his views on translation changed over the course of his career. Bound together with *The Delighted States* are two versions of Nabokov’s short memoir of a governor, an original in French and Thirlwell’s English translation.



A Culture of Improvement: Technology and the Western Millennium. Robert Friedel. MIT Press, 2007. 567 pages. \$42.95

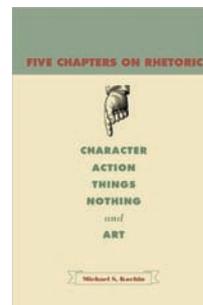
This wonderfully accessible and entertaining volume chronicles one thousand years of technological developments in the West. More specifically, Robert Friedel traces the development of a “culture of improvement”: “the ascendancy of values and beliefs that ‘things could be done better,’ ” an attitude that is pervasive today.

Each of the 26 chapters carries the story forward in time through a case study of a particular technological advance or set of advances. Friedel’s pace is brisk and his examples are wide-ranging. For example, chapter two centers on the role of the horse in medieval improvements in farming, travel, and warfare; chapter three focuses on the waterwheel; chapter

four, on Gothic cathedrals; chapter five, on medieval innovations in the manufacture of textiles, iron, and gunpowder. By chapter six, Friedel has reached the early 14th century, where he surveys developments in glassmaking, shipbuilding and clockmaking. Particularly notable for creating a culture of improvement was the appearance of spectacles, “the first invention that was clearly perceived and appreciated as a novel contribution to the quality of individual life.”

Chapter seven focuses on the development of the printing press; importantly for the culture of improvement, printing enabled the rise of a published technical literature with sophisticated graphics, including “exploded views, cutaways, careful attention to scale and other elements of technical drawing that we now take for granted.” By “capturing” innovations for others to use, technical literature, along with technical schools and technical associations, enabled the improvement of improvement itself, accelerating the rate of technological change.

Later chapters are darker and more complex: for example, chapter 19, centered on the development of ironclad warships, carries the sardonic title “The Improvement of Violence.” The moral limits of improvement were revealed in the 20th century by the atomic bomb and the Holocaust, culminating examples of applying technological and organizational innovations to enable the efficient murder of persons on an industrial scale. By the end of the millennium, technological advances had become widely understood as sources of problems as well as improvements.



Five Chapters on Rhetoric: Character, Action, Things, Nothing, and Art. Michael S. Kocchin. Pennsylvania State University Press, 2009. 184 pages. \$65.00

These five chapters comprise a

thoughtful and fresh reconsideration of several fundamental problems in rhetoric, drawing on both classical and modern sources and using examples both from political and scientific discourse.

To place Michael S. Kochin's inquiries, picture an equilateral triangle labeled "audience," "purpose" and "speaker/writer" at the three points and "topic" at the centroid. He begins by noting a problem inherent in the position of audience vis-a-vis purpose and speaker/writer: "We ... have no choice but to get our information from interested and thus biased sources."

But how can we be sure we are getting the truth about a topic when our source of information is someone who has his or her own purpose for communicating? Kochin addresses this question by examining ethos, that is, the perceived character of the speaker/writer and in particular his or her reliability as a trusted source of information. He concludes that the inevitable (if partial and tacit) distrust between speaker/writer and audience must be discounted by building trust.

Kochin explores several ways in which a speaker/writer can build trust. Because we judge character by actions, one way is to present one's record and reputation. Another is to demonstrate mastery of the topic by presenting numeric facts, evidence of expertise.

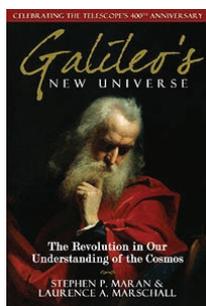
A third is to use language not only "to present things as they are, but ... to maintain ties to the audience one addresses." This means collapsing the rhetorical triangle so that the topic of the communication between speaker/writer and audience is simply their relationship and the purpose is simply the reinforcement of that relationship. Kochin's chapter on this use of rhetoric is titled "Nothing," after the "sweet nothings" that lovers exchange.

Kochin ends by arguing that style itself can build trust, particularly what Richard Lanham, in *Analyzing Prose*, called a "transparent" style. "The style that most effectively persuades is not the most heavily ornamented... [but] the style that presents clearly and transparently." ■

Rick Eden is a senior analyst and the associate director of research quality assurance at RAND, a nonprofit, non-

partisan research institution headquartered in Santa Monica, Calif.

By Jay Pasachoff



Galileo's New Universe: The Revolution in Our Understanding of the Cosmos. *Stephen P. Maran and Laurence A. Marschall.* BenBella, 2009. 174 pages. \$14.95

The year 2009 marks two major anniversaries in astronomy: the 400th anniversary of Galileo's turning the fledgling telescope onto the heavens, and the 400th anniversary of Johannes Kepler's publishing his first two law of planetary motion. In honor of the telescope anniversary, 2009 is the International Year of Astronomy, declared first by the International Astronomical Union, then by UNESCO, and still later by the General Assembly of the United Nations. A variety of events around the world are commemorating the IYA.

Steve Maran and Larry Marschall, both experienced scientists and science educators, have written an interesting and very readable book about Galileo. They had the good idea of starting each chapter with what Galileo did and then continuing to the modern, 21st-century status of the topic.

For example, they tell the interesting story of Galileo's hearing about a marvelous "far-seeing tube" in the summer of 1609 and using it to get tenure and a raise in salary. They go on to describe how he later pointed this telescope (not yet named that) at the sky later in 1609, and how skillfully he used it. (Two of his telescopes survive; one was recently on display at the Franklin Institute in Philadelphia on its first trip out of Italy.)

But many people have written about Galileo's telescopes. Where Maran and Marschall were ingenious was to go on to discuss "Telescopes Today," starting with the Keck telescope on Mauna Kea, Hawaii, with its

main mirror 10 meters across. They describe the Giant Magellan Telescope, now under development, with the equivalent of a 25-meter-diameter mirror. They further discuss mountain sites, and astronomers using distant telescopes or the Hubble Space Telescope over the Web from their offices. And they talk about the current surveys of the whole sky and how data mining is changing the way astronomy is done. They also discuss telescopes in other parts of the spectrum, such as the 300-meter Arecibo radio telescope in Puerto Rico and the Very Large Array in New Mexico. They conclude the chapter with the James Webb Space Telescope, to be launched (we hope) in 2014, taking over from Hubble. All in all, a remarkable journey, and they take us along.

Maran and Marschall go on to treat other topics in similar fashion, with chapters on Galileo's and today's knowledge about the Moon, the Sun, Jupiter, Saturn, Venus, comets, the stars and the Milky Way, and, finally, cosmology.

The book ends with a good selection of recommended readings. Alas, there is no index, though.

Maran and Marschall's *Galileo's New Universe* is an excellent way, as they put it, for readers to be "celebrating the telescope's 400th anniversary."



The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe. *Samuel Y. Edgerton.* Cornell University Press, 2009. 199 pages,

paperback. \$19.95; cloth, \$65.00

In this International Year of Astronomy honoring Galileo's first use of the telescope for astronomy, it is particularly suitable that the art-historian Samuel Edgerton's work on the importance of perspective for the relation between art and science be updated and extended. It has been almost 20 years since Edgerton's idea that Galileo was able to realize that what he

saw when he aimed his telescope at the Moon represented the chiaroscuro of mountains and shadows. This idea was widely accepted.

As Edgerton explains, Thomas Hariot in England [his spelling is the 17th-century original] drew what he saw of the Moon through a telescope in July 1609, a few months before Galileo did his own drawings starting in November. But Hariot saw mainly blotches, describing them as a “strange spottedness.” Galileo, on the other hand, had taught drawing as part of his role in Renaissance Florence, and he recognized the significance of what he saw as mountains, sometimes catching the first morning rays of sunshine, and casting shadows. He even measured the height of some mountains, declaring them superior to the terrestrial Alps.

Edgerton’s discussion of Galileo specifically occurs in the preface and in the ultimate chapter. He was able to reproduce, though only in black-and-white in this 6”x9” paperback production, over 100 illustrations, including the key ones of Galileo’s wash drawing showing seven phases of the Moon and, immediately following, the engraved version as printed in 1610 in the *Sidereus Nuncius*. Though Edgerton used, with permission, the plate showing the latter, and several other illustrations, from my own copy of Galileo’s book (Edgerton is a colleague and friend of mine on the faculty of Williams College; obviously we share an interest in the key astronomical advances made in the 16th and 17th centuries), I had not previously realized that it might have merely been the engraver who enlarged the odd-looking crater near the middle of the printed lunar images. Though the engraver would have had sketches and written or oral instructions from Galileo, he might have been told to exaggerate such a key feature, which is not as prominent on Galileo’s own wash drawings.

The rest of Edgerton’s book provides an interesting summary of interesting optics-related Renaissance art history. He argues that the first use of perspective by the 15th-century painter Filippo Brunelleschi transformed how artists perceive and paint the world, affecting everyone’s perceptions.

Ancient Historians and Corporate Lawyers More in Common than You Think

by Daniel Levin

When people ask how I made the leap from practicing law to writing fiction, they are surprised to hear my undergraduate degree in Greek and Latin civilization has proved to be as practical as my New York State law license.

During my academic coursework in the classics department at the University of Michigan, the ancient espionage of the Roman world had always fascinated me. In antiquity, spies lurked around every corner, using cipher codes and what was then cutting-edge technology to carry messages from the roughest provinces of the Empire to the polished corridors of the imperial palace. I was always drawn to the intrigue, politics and personal ambition found in the ancient world because they were as complex and dangerous as they are today.

I brought my passion for the ancient world with me to law school, studying international laws regarding the museum trade of ancient artifacts, and I have been fortunate enough to clerk on the Supreme Court of Israel. Archaeology is politics in that region of the world. One of the cases before the Supreme Court was about an alleged illegal excavation beneath the

Temple Mount in Jerusalem. The allegations were that the Waqf Authority — an Islamic land trust that has controlled the Mount since 1187 A.D. — was intentionally destroying all Jewish and Christian ruins beneath the Mount in order to deny any Judeo-Christian connection to Jerusalem.

I began to research archaeological destruction all over the world and saw a pattern: most World Heritage sites were endangered for political purposes — as a way to fit the past into one’s own politics or beliefs. I recognized the ancient-modern parallels of historical revisionism. Roman emperors tried in vain to control history; today it’s being done again by people who try to destroy various historical sites, or deny the past to fit their own beliefs and politics.

For a lawyer, revisionism is frequent, especially in the client’s favor. But sometimes, a lawyer must confront his own view of history in order to protect it — both in life and in fiction. ■

Daniel Levin (ΦBK, University of Michigan, 1996) currently lives and writes in New York. His new religious and archaeological thriller, The Last Ember, was published by Riverhead in August.

Edgerton further immortalizes “Brunelleschi’s mirror,” demonstrating how the use of a mirror to compare with an image through a peephole was fundamental. Edgerton shows how the discovery of perspective led to advances in science and in technology, including Galileo’s first telescopes, then known as “perspective tubes.”

As part of the International Year of Astronomy, a \$15 “Galileoscope,” a plastic, working model of one of Galileo’s telescopes, has been made available either as single copies or, at some discount, for class-sized orders (www.galileoscope.org). It is instructive to look through it, and so to realize how flimsy the apparatus was, how limited its field of view (so that never

could the whole Moon be seen at one time), and how hard it was to use. Galileo was indeed a talented observer!

As Edgerton summarizes, “Galileo proved that the first ‘planet’ in Dante’s magnificent ascent to the heavenly empyrean was hardly the ‘eternal pearl’ described by the poet, but was rather a most imperfect sphere, marred and crinkled just like the lowly Earth.” ■

Astronomer and author Jay Pasachoff is the director of Hopkins Observatory and Field Memorial Professor of Astronomy at Williams College.

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