



Amicitiae immortales,
mortales inimicitiae de-
bent esse—Livy 40.46

Amicitia

AMICI and ICC Planning Joint Meeting Next Fall

At this year's fall meeting of AMICI, members enthusiastically endorsed the idea of a joint meeting of AMICI and the Illinois Classical Conference next year in the Quad Cities. Augustana College in Rock Island, Illinois, will host the event Columbus Day weekend, Friday evening October 10 – Sunday morning October 12. Mark your calendars to save the date.

The two organizations have been tossing the idea around since Tom Sienkewicz, Professor of Classics at Monmouth College, gave a talk to AMICI, "Don't Count Latin Out in the 21st Century," (*Amicitia* Newsletter, fall 2004, available online at http://www.cornellcollege.edu/classical_studies/amici/newsletter/). During the same time, Emil Kramer, Classics professor at Augustana, has been attending both AMICI and ICC meetings and has recently been elected Vice-President of ICC. Since ICC alternates its meeting sites between Chicago and downstate Illinois, it seemed that 2008 seemed to be *kairos*, the opportune time, for the two organizations to schedule a joint meeting.



Some members of AMICI at a recent meeting

The meeting is scheduled over three days because that has been the custom for ICC, but Saturday is the main day for the conference. There will be time to hear papers, meet colleagues from Illinois, share ideas about teaching, and explore ways to improve the health of Classics in both states. Vicki Wine, President of the ICC, has reserved rooms at the Stony Creek Hotel, across the street from the John Deere Commons in Rock Island, for those who wish to stay overnight. Come build ties across the Mississippi River.

What's in a Name? Iowa Cities with Classical Roots

It is not unusual for people to think that Iowa is a rather homogeneous state. And it is sometimes a challenge to get people to look a little more deeply at the diversity of Iowa's first settlers. Yet take a look at the names of Iowa cities, and one quickly realizes that the names of Iowa's towns and cities reflect Iowa's diverse heritage.

For example, Maquoketa and Muscatine, Oskaloosa and Ottumwa reflect Iowa's first

inhabitants. Belle Plaine, Bellevue, and Bonaparte point to the importance of French fur traders and explorers in Iowa's early history. Names like Luxemburg and Luzerne are a sign of settlers' desire to establish a little piece of the Old country in this new land. Even the gods Thor and Woden have given their names to Iowa towns!

Yet no one should overlook the impor-

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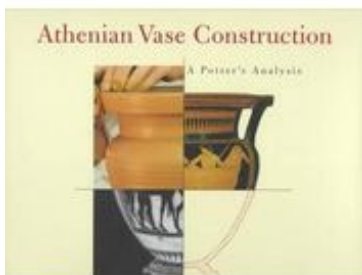
Quotes from Latin students:

"Latin opens up a whole new world as it introduces you to a different language, a different time and a different culture." Julia Rosenbaum, Age 13

"Latin helps you with your other subjects, like modern languages, science or music." Claire Pinches, Age 16

Fashioning a Life's Work: How Classics and a Love for Greek Vases shaped Toby Schreiber's Career

Recently, Cornell College honored Toby Schreiber, class of '46, on the sixtieth anniversary of her graduation from Cornell. Toby Schreiber has made a career making ceramics and studying them, serving on the curatorial staff at the J. Paul Getty Museum in Malibu, California. Her research into the construction of ancient Greek vases has taken her to a number of museums both in the Americas and in Europe and eventually led to her book, *Athenian Vase Construction*. Her wheel-thrown, stoneware pieces are inspired by ancient Greek pottery. What follows are her thoughts about her amazing career.



Toby Schreiber, *Athenian Vase Construction: A Potter's Analysis*. (J. Paul Getty Museum Publications, 1999)

I first became interested in Greek vases in 9th grade when I took an elective course in Ancient History. The instructor directed her students to a small library in the classroom where I became interested in the stories of life in ancient Greece depicted on their vases, especially the mythology. Our teacher encouraged outside projects, so I tried to make and decorate a vase out of found clay (mostly mud). I am a visual and tactile learner.

I took Latin in 9th grade, and years later took a semester of the ancient language via correspondence at the University of California (not a very good way to learn an ancient language).

Other than a brief encounter with clay in first grade, my first introduction to creating in clay was at Cornell College under Nama Lathe. While a student there, I became enamored with three-dimensional art when I discovered the ceramics room and made a number of sculpted pieces. Miss Lathe allowed me to help in glazing students' work and to help her load the kiln. Cornell had only one potter's wheel at that time (1945-46), and it was at the wheel that I was introduced to a new method of creating clay pieces. However, throwing on the wheel was not Nama Lathe's forte. Consequently, my real interest in working on the wheel was acquired at a later date. Shortly after I graduated from Cornell, my husband converted an old treadle sewing machine into a potter's wheel. He made my next wheel using plans in *Sunset Magazine*. It could be either kicked or driven by an electric motor. I still use it for much of my work.

When the J. Paul Getty Museum opened in Malibu in 1975, there were three departments. The Department of Antiquities was the

largest of John Paul Getty's collections. Dr. Jiri Frel was the Curator of Antiquities, and courses were offered to the public, taught by the curators. I attended one on Greek vases. Dr Frel took the class into the bowels of the museum where pottery sherds were spread out on a large table. In looking closely at some of the handles, I quickly realized that they were not made the way the literature said they were, by rolling; rather, they were made by pulling, another potter's technique. This discovery led to my being given carte blanche to the study pieces housed in the museum and to all of the museum's vases and pot sherds, an enormous opportunity for me.

Much information can be gained by studying pot sherds. They can reveal a great deal about the construction technique used in creating a ceramic piece: throwing vs. hand building, joining of vase sections and appendages, trimming, wall thickness, temper, flaws, etc. I spent many hours in the museum, first studying handles of Greek vases, which led to my first publication, and then on to many other phases of Greek ceramic construction*. In 1999 the Getty Museum published my book, *Athenian Vase Construction, A Potter's Analysis*.

During those years of study under Dr. Frel's tutelage, I also did independent study at various other museums in North America and in Europe, and at a small ceramic shop near Athens that produced ceramics for the public**. Most museums are closed to the public on Mondays and will remove displayed pieces for study at that time. I spoke no Greek on my first visit to Athens but I wanted to visit a ceramic shop. I knew there were such shops in Amarousi, a suburb of Athens. Through sign language, people on the street directed me to the correct bus (in my experience, all Greeks are helpful). Those people must have told the bus driver what I wanted to see. When the driver let me off he pointed to a rather large store that sold pottery. This was not what I wanted. After much bilateral gesturing and finally my drawing of a potter's wheel, the proprietress pointed to a woman entering the store with a box of wares in her arms to be sold. Her explanation to the lady must have been satisfactory because the woman indicated that I was to follow her. We walked several blocks to the family pot shop where I was in-

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"In looking closely at some of the handles [at the J. Paul Getty Museum], I quickly realized that they were not made the way the literature said they were. . . This discovery led to my being given carte blanche to . . . all the museum's vases and potsherds, an enormous opportunity for me."

Poet Rosanna Warren Turns to the Past to Make Sense of the Present

Rosanna Warren, winner of multiple prizes for her poetry including the Award of Merit for Poetry from the American Academy of Arts and Letters, has written books such as *Each Leaf Shines Separate*, *Stained Glass*, and *Departure*. In her Phi Beta Kappa lecture at Cornell College, she spoke of the poetic process and read from her poems.

Warren reads Latin, Greek, French, and Italian and weaves her knowledge of classical texts with her personal experience of traveling through the Mediterranean and living in contemporary America. A few titles and themes can make clear her attachment to the ancient world: Funerary Portraits, Knossos, Echo, translations of Catullus 51 and 11, Hellenistic Head, the arrival of Poseidon in Iliad 13, and Turnus. Each of her poems links the past to the present, reflecting on the power of the past as well as commenting on the many layers through which we experience the past. Invariably, her poems make us see a new aspect of the past in our own lives. In the poem that follows, she links Hesiod's Cypris with an aniconic cult statue with a present day experience of Love.

Cyprian

We could almost see her
where she is said to have risen in the bay
from sea foam and the blood of Ouranos'
sliced genitals
Tossed out of heaven.

We could almost see
how she must have sat on the long arm of the
rock
that half-cradled the bay
and how she combed seaweed out of her hair
with a scallop shell

before rising in a commotion of salt light and
doves' wings
to terrorize the earth.
Squinting, we could almost believe
As we could almost see

inland, at Paphos, her temple erect
on the ruined marble floor paving
amid column chunks and cringing olive trees
as the horizon trembled in haze

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Shore where Aphrodite was born, Paphos, Cyprus

Schreiber (cont.)

(Continued from page 2)

roduced to the woman's husband. I don't know what the proprietress told the woman, but her husband immediately put me to work sponging the wares that the hired potter had made the day before.

My days at the Georgouli shop were a special, hands-on, learning experience. I became part of the family, took the noon meal with them, and was even invited to join them on their vacation at one of the islands. However, though the invitation was tempting, my time in Greece was a study time. Handling Greek clay and working at the Georgouli ceramic shop made me appreciate the very fine-grained aspect of Greek clay

and its appropriateness for the detailed designs depicted on ancient Greek vases.

My own work has been greatly influenced by Greek vases. I like their symmetry and the feel of their very smooth surfaces. My stoneware and porcelain are done with fine-grained clay that takes a burnish well and which encourages controlled, detailed design.

Knowledge of the ancient potters' craft teaches us greater understanding of the ancient Greek world and how it has influenced our own world. Only the wealthy could afford gold and silver wares. Greek ceramic vessels were a high quality substitute and were in great demand all

over the Mediterranean region. Knowledge of the construction techniques makes us appreciate the efforts and technology that went into this highly admired craft.



Toby Schreiber, Pelican Pyxis, Classic Attic Style Stoneware

Medieval Latin in Your Latin Classroom

Most Classicists have little exposure to Medieval Latin and thus overlook it as a resource when teaching elementary Latin. In order to encourage others to introduce a little of the Middle Ages into their Latin instruction, I share here how I use Medieval Latin in the classroom; specific resources are listed to help the interested reader.

At my Lutheran high school all students are required to take Latin; their enthusiasm, however, for the history and myths of the Greco-Roman world varies greatly. The main reason I use Medieval Latin is that the subject matter resonates with some of my students more than the stories in our primary text, *Latin Via Ovid*. For me “Medieval Latin” refers broadly to Latin of the Middle Ages and to earlier material that is part of the Christian tradition. I regularly incorporate the following into my classes in order to provide alternate ways for my students to connect with Latin: liturgical texts, the Latin Bible, Gregorian chant, and Medieval drama. Although much Medieval material is religious in nature and thus may not be suitable to all settings, many non-religious texts are also available.

Liturgical texts. One advantage of liturgical texts is that they provide an opportunity for aural memorization. Every day I begin class with a recitation of the liturgical text on which we are working. A new phrase is added every week or so, and I involve the students in text selection. This semester students were interested in learning a Latin version of a common Lutheran table prayer. Previous texts have included the Lord’s Prayer, the Apostles’ Creed, and the *Gloria Patri*. I draw on this bank of memorized material when the students formally learn new grammar in the textbook.

The Latin Bible. The Latin Bible, or *Vulgate*, serves as practice in sight reading. A few times every quarter students examine a short passage often familiar to them from church. Due to the simplicity of the Latin and its familiarity, I usually choose passages from the Gospels, with an eye for reinforcing current grammatical topics or previewing upcoming grammar.

Gregorian Chant. Another resource I use a couple of times a semester is Gregorian chant. After listening to a chant that is appropriate to the liturgical season, we examine a transcript of it. Since the chants use a Medieval Latin pronunciation while the class has learned the

Classical, the chants offer an occasion to discuss how language changes. As with the other materials mentioned, chants are used primarily to add variety to the day’s main lesson.

Medieval Drama. For longer, more in-depth study, I turn to Medieval drama. Recently, my Latin classes studied two Medieval Latin church plays that were appropriate for the Christmas and Epiphany seasons: two versions of the *Officium Stellae*, which concerns the Magi, and a version of the *Tres Clerici*, in which St. Nicholas revives three murdered young scholars. These plays provided an opportunity for the students to consider familiar stories and characters in light of the differences in form, content, and language. For example, the Nicholas of *Tres Clerici* who confronts murderers and raises the dead is definitely not our “Santa Claus.”

A variety of Medieval Latin plays was created to be performed in churches. Although most of the plays treat subjects from the New Testament, a few are about St. Nicholas and Old Testament figures, such as Daniel. The brevity and simple grammar of many of these plays make them suitable for elementary Latin classes. And if you decide that you want your students to memorize lines, those that employ rhyme should make the task easier. Stage directions survive in some versions, which can help students visualize how a play was performed during a service in the Middle Ages.

At the end of this semester I plan to give more attention to Medieval drama, including the memorization of lines. Latin I will work on either *The Lament of Mary and Others* or *The Visit to the Sepulchre*, and Latin III will study *The Journey to Emmaus*. Latin II’s subject will be either a scene from Hrotsvitha’s *Gallicanus* II or a selection from the colloquies by Ælfric, abbot of Eynsham, or his student, Ælfric Bata. Hrotsvitha of Gandersheim in the 10th-century wrote six plays on Christian themes, which she thought would be more suitable for nuns than the comedies of Terence. The colloquies of Ælfric and Ælfric Bata are from 10th/11th century England and consist of dialogues between a monastic teacher and monastic schoolboys. They treat various topics, including professions (e.g., cook, ploughman, shoemaker) and life in a monastic school, which occasionally was as turbulent as it is in some modern classrooms. Although the colloquies were not writ-

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“Recently, my Latin classes studied two medieval Latin church plays, *Officium Stellae*, which concerns the Magi, and *Tres Clerici*, in which St. Nicholas revives three murdered young scholars. . . . The Nicholas of *Tres Clerici* is certainly not our ‘Santa Claus.’”

Resources for Medieval Latin

Medieval Latin Anthologies. (Of note, each of the listed printed anthologies contains notes on changes from Classical to Medieval Latin. Non-religious materials are included in these anthologies.)

Harrington, K.P. *Mediaeval Latin*. 1962. Includes Hrotvitha's *Dulcitius* and versions of the *Visitatio Sepulchri* and of the *Tres Clerici*. Not sure if the 1997 revision contains these texts.

Harrison, F.E. *Millenium: A Latin Reader, A.D. 374-1374*. 1968. Includes a selection from Ælfric's *Colloquoy*.

Sidwell, Keith. *Reading Medieval Latin*. 1995. An online collection: <http://www.thelatinlibrary.com/medieval.html>. The sections *Miscellanea Carminum* and *Walter of Châtillon* contain poetry that might suit elementary Latin classes.

Biblical & Liturgical

Vulgate with punctuation: <http://tinyurl.com/3e45dh>.

Douay-Rheims translation of the Vulgate in parallel with the unpunctuated text: <http://www.latinvulgate.com>.

Revised Common Lectionary, which provides the most likely texts read in churches on any given Sunday: <http://tinyurl.com/2l44oy>.

If you are interested in recordings of liturgical Latin, students might benefit from hearing said rather than just sung or chanted versions. At <http://www.latinmassireland.org/> are links to a said Latin mass in mp3 (in parts or as a whole) and to the Latin text with parallel English.

Gregorian Chant

Resources and online recordings: <http://tinyurl.com/deurx>.

Gregorian Chants for All Seasons. Choir of the Vienna Hofburgkapelle. Josef Schabasser, director. The Vox Music Group. 1990. 2

CDs, with text and translation. It chants are organized by the church calendar. Contents and samples at <http://tinyurl.com/2u8yey>.

Medieval Latin Drama

A well-organized online bibliography for translations, including those of church plays and secular comedies: <http://tinyurl.com/yocce5x>. Many of the translations accompany a Latin edition.

Young, Karl. *The Drama of the Medieval Church*. 2 volumes. 1933. Includes a large collection of texts of church plays, including multiple versions, with analysis.

Plays of Hrotsvitha (aka Hrotsvit, Hrotswitha, and Roswitha)

Winterfeld, Paul, ed. *Hrotsvithae Opera*. 1965. Online text of three plays: <http://tinyurl.com/ypypbp>.

Links to online translations of two plays and summaries of all six: <http://tinyurl.com/2ep9as>. Click "Reading Overview" for an online partial text of *Dulcitius* with useful notes for elementary Latin students.

Colloquies from Anglo-Saxon England

Garmonsway, G. N., ed. *Ælfric's Colloquoy*. 1947.

Gwara, Scott, ed. and David W. Porter, trans. *Anglo-Saxon Conversations: the Colloquies of Ælfric Bata*. 1997.

Gwara, Scott, ed. *Latin Colloquies from Pre-Conquest Britain*. 1996.

Online partial translation of Ælfric's *Colloquoy*: <http://tinyurl.com/3b86bh>.

Carmina Burana

Online text: <http://tinyurl.com/yu46gv>.

Online text and translation of the poems Carl Orff set to music: <http://tinyurl.com/yp3fln> and <http://tinyurl.com/2elmo5>.



The Waverly Consort performs the Christmas Story each year. In the spirit and pageantry of medieval church drama, eight singers and five instrumentalists playing reproductions of medieval instruments recount the events of Christmas.



MS. Ludwig VI 6, fol. 2. Antiphonal. Capital A: Christ in Majesty. Master of Gerona. Italian, Bologna, late 1200s. Hortulus.net/jan05amoenus/chant.html

(Continued from page 4)

ten as formal plays, they have dramatic potential as skits.

In summary, my purpose in sharing how I employ Medieval Latin is to demonstrate ways to expand the chronological horizon of elementary Latin classes. There is much Medieval Latin that I have not mentioned that would be worth considering, including secular poetry, such as the *Carmina Burana* collection. To

acquire a sense of the range of Medieval Latin, I recommend thumbing through a couple of anthologies. Above is a list of resources that I have found useful, including anthologies and suggestions for each of the areas discussed. I have focused on online material since it is so accessible to readers.

Jonathan Clark, Christ Lutheran School, Davenport

Iowa Cities with Classical Roots (cont.)



Cresco, Iowa, the county seat of Howard County, est. pop. 3840

(Continued from page 1)

tance of Latin and Greek in the naming of Iowa towns. Nearly 50 Iowa towns have their names rooted in the Classical world—not to mention another dozen and a half possibilities. Towns have been named after famous Greek and Roman leaders, such as Alexander and Numa. Or mythological figures, such as Arion and Clio. Many take their names from places in the ancient world ranging from as far west as Atlantic, north to Batavia, south to the (Nile?) Delta, and east to Persia. Others have their roots in Greek or Latin words, such as Albion and Floris.

When one looks at the list, some questions arise. In fact, one could easily construct a top ten list.

10. Does Alta have a higher elevation than Superior or Akron?

9. Is Cresco's population increasing faster than the rest of the state's?

8. Which town can claim being the center of the state, State Center or Mediapolis?

7. Why is Marathon's cross country team so rarely represented at state? Is a cross-country course too short for them to run?

6. Are the farmers around George as upstanding as Georgos in Menander's *Ill-Tempered Man*?

5. Are the people of Urbana particularly well-bred?

4. Who would win in a football game between Victor and Vincent?

3. Was Tripoli formed as the result of a synoikisis of three cities?

2. Is the mascot of the Central Decatur Junior-Senior High School in Leon a Lion?

1. And the number one question is: Why does Solon, presumably named after the Athenian lawgiver, use "Spartans" as its team nickname?

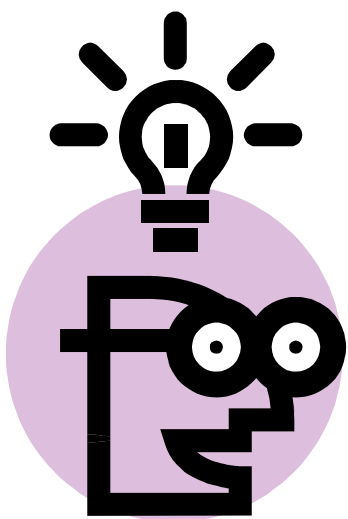
If your students can answer these questions or can discover more about these towns and their connection to their Latin and Greek roots, send the results to John Gruber-Miller, *Amicitia* Editor, and I will post their findings in the spring *Amicitia* newsletter.

There are 947 [cities in Iowa](#) of which more than 870 belong to the League of Cities. Population sizes range from quite small ([Beaconsfield](#), pop. 11) to quite large ([Des Moines](#), pop. 198,652).

Iowa League of Cities, <http://>

www.iowaleague.org/

Iowa Cities with Classical Names:	Iowa Cities with Possible Classical Names:
Akron	Albia
Albion	Alta Vista
Alexander	Alton
Alta	Anthon
Andrew	Arispe
Arcadia	Atalissa
Arion	Avoca
Atlantic	Centralia
Aurelia	Clare
Aurora	Clarion
Batavia	Delphos
Calamus	Dike
Carbon	Elgin
Castalia	Eldora
Castana	Fertile
Chariton	Fontanelle
Cincinnati	Meriden
Clio	Panora
Corydon	Ventura
Crescent	
Cresco	
Cylinder	
Delta	
Diagonal	
Floris	
Geneva	
George	
Gravity	
Iconium	
Ionia	
Leon	
Macedonia	
Marathon	
Marcus	
Mediapolis	
Milo	
Minerva	
Numa	
Panorama Park	
Persia	
Rhodes	
Rome	
Solon	
Superior	
Tripoli	
Urbana	
Valeria	
Victor	
Vincent	



Warren, "Cyprian" (cont.)

and distant mountains tried in their softness
to resemble the female body.

But it was inside
that shed of a museum across the spongy
road, our eyes
maladjusted to dimness, that

she appeared, I think: if it is in
the sudden intake of breath, the fluttered
pulse, that she registers:
not as one would have imagined,
no body at all, no womanliness,

not Greek, not even human as a god should be,
but that uncarven black vertical basalt thrust
into unconsciousness
throbbed in the room alone,

just a rock
on a pedestal, a terrible rock
they worshipped epochs ago before the Greeks
gave her a name, a story, a shape:

a rock in the dark for which we had paid in
Cypriot coins,
For which we still clutched

small paper tickets, damp in our palms.
When I have fought you

most, when we have lain
separate in the puzzle of sheets
until dawn flushed away the clots of night, and
still we lay apart:
She was there, she presided—

She of the many names:
sea-goddess; foam-goddess; heavenly
Ourania crowned, braceleted and beringed in
gold and gems;
Melaina the black one; Skotia, dark one;

Killer of Men; Grave-digger; She-Upon-the-
Graves;
Pasiphaessa the Far-Shining;
And she to whom we sacrificed,
Aphrodite Apostrophia,

She Who Turns Herself Away.

from Rosanna Warren, *Departure*. W.W. Norton, 2003.



Rosanna Warren, winner of the Pushcart Prize and the Award of Merit in Poetry, served as Chancellor of the Academy of American Poets, 1999-2005, and has translated Euripides' *Suppliant Women* with Stephen Scully.



Special Offer

If you enjoyed this newsletter and are interested in the ancient world, fill out the form to the right. For just \$5.00 you can keep receiving *Amicitia* and know that you are supporting Classics in Iowa. Additional gifts are tax-deductible and support the AMICI Translation Contest and other activities across the state. Please return the form to the right with a check (payable to AMICI) to John Gruber-Miller, AMICI Secretary-Treasurer, at the address at the bottom of the form.

AMICI Membership Form, 2007-08

Yes, I want to join AMICI. Enclosed are:

Annual dues (\$5)

Additional gift

Position:

Administrator

Teacher

Graduate Student

Friend of Classics

Name _____

Address _____

Phone _____

Fax _____

E-mail _____

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AMICI, CLASSICAL ASSOCIATION OF IOWA

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understand the present

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AMICI, CLASSICAL
ASSOCIATION OF IOWA



**AMICI, Classical
Association of Iowa**

AMICI was founded in 1988 as a non-profit organization to promote the study of Latin and the ancient world in Iowa schools, colleges, and communities. The name of the organization is the Latin word *amici*, which means “friends,” and comes from the Latin root for “love.” AMICI sponsors a bi-annual newsletter *Amicitia*, an annual Translation Contest, and a speakers’ bureau. If you are looking for a Latin teacher, are looking for a speaker, or want to know more about Latin or the ancient world, contact one of our officers:

- Cindy Smith, college consul (563-588-7953; csmith@loras.edu)
- Jonathan Clark, high school consul (563-391-2190; jonathan.clark@lycos.com)
- John Gruber-Miller, secretary-treasurer (319-895-4326; jgruber-miller@cornellcollege.edu)