wanderlust

ST. JOHN'S COLLEGE SANTA FE NEW MEXICO
AN UNRIVALED INTELLECTUAL RETREAT

Spend a week at Summer Classics in Santa Fe, New Mexico

“And perhaps in this is the whole difference; perhaps all the wisdom, and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible.” — Conrad, Heart of Darkness
THREE WEEKS OF SEMINARS
July 5-10
July 12-17
July 19-24

REGISTRATION
Register online:
sjc.edu/summer-classics

SUMMER CLASSICS TUITION
See page 27 for details.
For questions or assistance email
santafe.classics@sjc.edu or
call 505-984-6105.

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As St. John’s commemorates 30 years of the Summer Classics program, we invite you to join us for the 2020 session. This year’s theme, “Wanderlust,” provides points of departure for the exploration of enduring works of art, literature, music, philosophy, political theory, cinema, and science, among others—as well as the chance to reflect on the ongoing odyssey that is lifelong learning.

By engaging in discussions that span countries and centuries, we chart journeys in realms both literal and metaphorical: Dante and Beatrice as they move through a succession of heavenly spheres; the passionate European sojourn of Mr. Strether in Henry James’s The Ambassadors; the merging of inner and outer quests reflected in 17th-century Japanese poet Basho’s travel journals; and the discovery of galaxies beyond the Milky Way through the work of cosmologists Henrietta Leavitt and Edwin Hubble.

For many attendees, a trip to our campus in Santa Fe, New Mexico, is a transformative journey in itself. One Summer Classic alum characterizes the small high desert city as “extraordinary,” adding that “participating in a seminar in the morning, hiking or exploring the galleries and museums in the
afternoons, and the fantastic restaurants in the evening is a perfect vacation,” one that leaves “brain, body, and spirit refreshed and renewed.”

Princeton Review has dubbed our faculty the nation’s second finest, and we’re celebrating 30 years of Summer Classics with 30 weeklong seminars, each facilitated by two full-time tutors who lead groups of 18 or fewer participants through the singularly rigorous St. John’s seminar method. Your fellow attendees bring with them a wealth of diverse perspectives—regional, cultural, avocational, and generational—and, in return, every seminar creates space for all voices to be heard and respected.

While prior knowledge of any particular topic is by no means necessary, a passion for open-minded discourse is. Tutors and participants alike are united not only in the strength of their commitment to the studied texts but in the sincerity of their consideration for each other’s points of view.

Perhaps that’s why one recent attendee describes Summer Classics as a “mind-expanding, unique experiment in civil discourse, deepening the connections to what is essential and vital in humanity,” and another contends that “St. John’s has faith in the life of the mind and will restore your faith as well.”
“Marianne, who had the knack of finding her way in every house to the library, however it might be avoided by the family in general, soon procured herself a book.” — AUSTEN, SENSE AND SENSIBILITY
**Summer Classics Weekly Schedule of Events**

**REGISTRATION**  
Sunday, 2-4 p.m. | Peterson Student Center, second floor

**OPENING RECEPTION**  
Sunday, 4-5:30 p.m. | Peterson Student Center, Junior Common Room

**SEMINARS**  
Monday-Friday, 10 a.m.-noon, 2-4 p.m. | St. John’s College classrooms

**MORNING MINGLE**  
Monday and Thursday, 9-10 a.m. | Schepps Garden

**MUSIC ON THE HILL**  
Wednesdays, 6-8 p.m. | Athletic Field

**OPEN HOUSE**  
Thursday, 4-5 p.m. | Graduate Institute | Levan Hall

**CLOSING LUNCH**  
Friday, noon-1:30 p.m. | Peterson Student Center, Great Hall

**OPEN FILM SCREENINGS**  
Various evenings, approximately 6-9 p.m. | Peterson Student Center, Great Hall

**OPERA**  
Wednesday and Friday, 8:30 p.m. | Santa Fe Opera House
Summer Classics Seminar Schedule

WEEK 1 JULY 5-10
Morning
Homer’s *Iliad*
ERIC SALEM AND MARSOURA SHUKLA
Dante and Beatrice in Paradise
MICHAEL GOLLUBER AND TOM MAY
Heidegger’s Bremen Lectures
TOPI HEIKKERO AND IAN MOORE
Dostoyevsky’s *The Brothers Karamazov*
STEVEN ISENBERG AND MIKE PETERS
Hasidic Wisdom Tales
GUILLERMO BLEICHMAR AND DAVID CARL
Jane Austen’s *Sense and Sensibility*
RON HAFILDSON AND KRISHNAN VENKATESH

Afternoon
Adam Smith’s *The Theory of Moral Sentiments*
MICHAEL DINK AND JAY SMITH
Thomas Mann’s *The Magic Mountain*
KATHLEEN LONGWATERS AND JULIE REAHARD

Film at Summer Classics
Treasures of Scandinavian Cinema:
Three Masterpieces by Carl Theodore Dreyer
DAVID CARL AND KRISHNAN VENKATESH

Morning and Afternoon
*The Science Institute*
The Ancient Art of Sky-Watching:
Ptolemy, Brahe, and Kepler
WILLIAM DONAHUE AND PHIL LECUYER

WEEK 2 JULY 12-17
Morning
Machiavelli’s *Discourses on Livy*
JUDITH ADAM AND WARREN WINIARSKI
Augustine’s *Confessions*
DAVID CARL AND DAVID TOWNSEND
Henry James’s *The Ambassadors*
JANET DOUGHERTY AND MARSOURA SHUKLA
William Faulkner’s *Flags in the Dust*
JAMES CAREY AND FRANK PAGANO
Herman Melville’s *Moby-Dick*
ERIC SALEM AND CARY STICKNEY
Arendt Contra Fascism
CHRISTOPHER COHOON AND CLAUDIA HAUER
Afternoon
Basho’s Travel Journals
TOPI HEIKKERO AND
KATHLEEN LONGWATERS

Virginia Woolf’s The Waves
LITZI ENGEL AND DAVID TOWNSEND

Film at Summer Classics
Treasures of Scandinavian Cinema:
Three Masterpieces by Ingmar Bergman
REBECCA GOLDNER AND
KRISHNAN VENKATESH

Morning and Afternoon
The Science Institute
Modern Cosmology
PHIL LECUYER AND PETER PESIC

WEEK 3 JULY 19-24
Morning
The Poems of Emily Dickinson
CLAUDIA HAUER AND
KRISHNAN VENKATESH

Ovid’s Metamorphoses
MAGGIE MCGUINNESS AND KEN WOLFE

Wagner’s Tristan und Isolde
MICHAEL GOLLUBER AND NED WALPIN

Afternoon
Retrospective on World War I
GRANT FRANKS AND MARTHA FRANKS

Tocqueville’s Democracy in America
JUDITH ADAM AND STEVEN FORDE

Conrad’s Heart of Darkness and
Coppola’s Apocalypse Now
DAVID CARL AND WALTER STERLING

Afternoon
Toni Morrison’s Song of Solomon
ANDY KINGSTON AND
MAGGIE MCGUINNESS

Jorge Luis Borges: Selected Fictions
DAVID CARL AND CALEB THOMPSON

Film at Summer Classics
Treasures of Scandinavian Cinema:
Jan Troell’s The Emigrants and
The New Land
DAVID TOWNSEND AND
KRISHNAN VENKATESH

Morning and Afternoon
The Science Institute
Topology: From the Seven Bridges to the
Brouwer Fixed-Point Theorem
GUILLERMO BLEICHMAR AND
PETER PESIC
soldiers, monastics and mendicants, royals and commoners, prophets and martyrs, all filled with light and joy—and some with shocking yet blessed rage as well. Small wonder, then, that the poet Shelley judged this to be “the most glorious imagination of modern poetry.”

HEIDEGGER’S BREMEN LECTURES
Topi Heikkero and Ian Moore

In this seminar we carefully read and discuss the influential opus magnum of Martin Heidegger’s late thought: the four lectures he delivered to lay audiences in the late 1940s under the title “Insight Into That Which Is” (also known as the Bremen Lectures). In these lectures Heidegger analyzes such wide-ranging themes as the meaning of mortality, art, and technique; the dangerous effects that planetary technology is having on our relationship to the world; and the true value of non-objectified things. Prior acquaintance with Heidegger’s thought is not required.

DOSTOYEVSKY’S THE BROTHERS KARAMAZOV
Steven Isenberg and Mike Peters

Dostoyevsky is among the most powerfully affecting of Russian novelists, and The Brothers Karamazov is his greatest work. Set in Russia during the late 19th-century period of social and political unrest that ultimately led to
the 1917 Revolution, it is in various parts murder mystery, family saga, psychological study, morality play, and philosophical and theological inquiry. Dostoyevsky presents an imaginative tableau of characters who fully inhabit their vivacity, as do the intense circumstances and eternal questions that overhang the work. Testimony to its richness and reach is the fact that a wag, when once asked for a recommended reading list for a course on fathers and sons, responded, “Read The Brothers Karamazov for an entire term.”

HASIDIC WISDOM TALES
Guillermo Bleichmar and David Carl

Tales of the Hasidim, by Martin Buber, represents a Jewish storytelling tradition of great moral and theological depth, an attempt to express a view of the world as filled with divine presence, where human righteousness arises not from duty but from a kind of fundamental joy. Poignant, enigmatic, and often filled with a strange humor, these brief parables and tales give glimpses of a mysterious and forgiving wisdom. In the words of the Baal Shem Tov, regarded as the founder of Hasidic Judaism, “The world is full of enormous lights and mysteries, and man shuts them from himself with one small hand!”

“Let me not then die ingloriously and without a struggle, but let me first do some great thing that shall be told among men hereafter.”
—HOMER
THOMAS MANN’S THE MAGIC MOUNTAIN
Kathleen Longwaters and Julie Reahard

Thomas Mann set out to write a short, satirical piece on life in a sanatorium. Twelve years later, he ended up with a novel of more than 700 pages, The Magic Mountain, published in 1924. Just as its central character, Hans Castorp, comes down with a bit of a bug while visiting a sanatorium, only to be diagnosed with tuberculosis and persuaded to remain there for seven years, Mann appears to have been held in a greater grip by the elements of the novel than he first realized. And just as pilgrims brought together on a journey often share a single goal but little else, Mann’s characters, thrown together on the mountain, share disease and a confrontation with death. This commonality throws into sharp relief their differing inclinations and world views, ultimately shedding light on the intellectual and spiritual conflicts of pre-war society.

JANE AUSTEN’S SENSE AND SENSIBILITY
Ron Haflidson and Krishnan Venkatesh

Sense and Sensibility tells of sisters Elinor and Marianne Dashwood. As the novel unfolds, both fall in love, and both see that love come under threat. These two sisters, it seems, could not be more different, and by tracing their respective romances, readers are offered contrasting portraits of women in love. Throughout the novel, Austen explores the dynamic interactions between reason and emotion, virtue and vice, love and money, men and women, and, of course, sense and sensibility. Participants, whether longtime Austen fans or first-time readers, are sure to enjoy Austen’s singular ability to illuminate our human condition in such a way that provokes both insight and laughter.

ADAM SMITH’S THE THEORY OF MORAL SENTIMENTS
Michael Dink and Jay Smith

Like its better known sibling in the field of political economy, The Wealth of Nations, Adam Smith’s The Theory of Moral Sentiments brings to bear, in the field of moral theory, a combination of comprehensive, systematic thinking, with careful and detailed observation of everyday phenomena. Smith not only shows how to construct an entire moral theory on the basis of our tendency to sympathize with others and our desire for others to sympathize with us, but he fills it out with a wealth of detail and a full complement of subtle and nuanced distinctions: between propriety and merit; between the love of praise and the love of praiseworthiness; and among pride, vanity, and the love of true glory.
Imagine that we are sitting in an ordinary room. Suddenly we are told that there is a corpse behind the door. In an instant, the room we are sitting in is completely altered: everything in it has taken on another look. The light, the atmosphere have changed, though they are physically the same. This is because we have changed and the objects are as we conceive them. That is the effect I want to get in my film.—CARL THEODORE DREYER

Every list of the ten greatest films includes at least one by Dreyer. His most famous masterpiece is *The Passion of Joan of Arc* (1928), a concise, searing drama with an unforgettable Maria Falconetti in the title role. *Ordet* (1955) is a powerful, disturbing film concerning a young man who thinks he is Jesus Christ and the repercussions on the faith of those around him. The third film, *Gertrud* (1964), is an often sublime study of uncompromising will and reckoning with oneself that features Nina Pens Rode as a woman who leaves her marriage in search of fulfillment. Dreyer never ceased to experiment or reinvent himself, and each of these three films is uniquely peculiar, but all of them share an otherworldly, visionary feel while still being deeply rooted in human experience and emotions. They are the work of a director unafraid of the wilder reaches of the human heart and unintimidated by questions of faith.

*See page 30 for more information about Film at Summer Classics.*

**Morning and Afternoon**

**10 AM-NOON | 2-4 PM**

**THE SCIENCE INSTITUTE**

**THE ANCIENT ART OF SKY-WATCHING: PTOLEMY, BRAHE, AND KEPLER**

William Donahue and Phil LeCuyer

For thousands of years, long before the invention of the telescope, people made remarkably accurate observations of stars and planets, observations that led to a view of cosmic order that shaped the entire course of Western science. How did they do it? What were the problems they had to solve? At St. John’s, we have just installed the world’s only functioning replica of one of the most technologically advanced instruments of the pre-telescopic era: the Tychonic armillary sphere. After testing Ptolemy’s older methods, we use Tycho Brahe’s instrument and see for ourselves the techniques that made Kepler’s great achievements possible. We do as much observation as weather permits, including a visit to a dark-sky site.

*See page 29 for more information about the Science Institute.*
AUGUSTINE’S CONFESSIONS
David Carl and David Townsend

The genre of autobiography was effectively inaugurated by Augustine’s Confessions, a stunning account of the life of an African teacher and leader struggling to find his identity and calling during the turbulent decline of the Roman Empire. Through deeply moving personal narrative, the author investigates the meaning of sensation, childhood, idea, free will, time, the practice of reading, and the very nature of language. As it charts the emerging life of a great soul, this great book challenges its readers to distinguish love from lust, freedom from fate, and truth from appearance. You are cautioned that your relationships to family, friends, children, and parents—as well as your sense of love itself—may be altered as you explore what it means to be a human being in the world.

HENRY JAMES’S THE AMBASSADORS
Janet Dougherty and Marsaura Shukla

In The Ambassadors, Henry James posits that an American man who wants to learn about women must travel to Europe. But Mr. Strether, the novel’s protagonist, is on a mission. The woman he intends to marry has sent him to Paris to recover her son from what she believes to be a life of debauchery. Strether’s fascination with European ways opens up possibilities he never before could have
imagined. In this highly acclaimed turn-of-the-20th-century novel, James explores the subtlety of human relations while contrasting the refinement of Europe with the upright morality of America.

**WILLIAM FAULKNER’S FLAGS IN THE DUST**

James Carey and Frank Pagano

*Flags in the Dust* is Faulkner’s first novel in the Yoknapatawpha chronicles. It is directly connected to his later novels, especially *The Unvanquished*, *As I Lay Dying*, and *Sanctuary*. It is in many ways the essential key to the underlying Southern theme of most of his novels. Young Bayard Sartoris returns from World War I to the city of Jefferson unscathed, but his twin brother died in an aerial dogfight. Bayard cannot come to terms with his own survival. This is the South. It cannot come to terms with its survival from the Civil War. Did it survive? Or does it live on in a half-death? Nowhere else in Faulkner’s corpus is the problem revealed so clearly.

**HERMAN MELVILLE’S MOBY-DICK**

Eric Salem and Cary Stickney

A wonderful beach read that will also get one through the long winter nights, *Moby-Dick* is surely a major contender for the title of Great American Novel of the 19th Century, and together we discuss it 27 chapters at a time, tackling the epilogue on the seminar’s fifth day. As a former whaler himself, Melville writes brilliantly both about what he
knows and about what we all don’t know: who we are, where we are, and what we are really doing. There is no other book like it.

ARENDT CONTRA FASCISM
Christopher Cohoon and Claudia Hauer

Never has the political thought of Hannah Arendt been more urgently relevant. We begin with three famous essays from her Origins of Totalitarianism (1951), reading first “Perplexities of the Rights of Man,” which brazenly charges the liberal institution of human rights with complicity in the rise of totalitarianism (of which Nazism is an instance), and then “Total Domination” and “Ideology and Terror,” where Arendt categorizes totalitarianism as an entirely new political modality, distinct even from tyranny and characterized by “radical evil.” We close with the ferociously controversial book Eichmann in Jerusalem (1963), in which Arendt reflects upon the moral and legal enigmas that arise in the attempt to judge a war criminal whose form of evil she would now call, notoriously, “banal.”

Afternoon | 2-4 PM
BASHO’S TRAVEL JOURNALS
Topi Heikkero and Kathleen Longwaters

Though 17th-century Japanese writer Matsuo Basho was a master of various forms of poetry and refined prose, he is perhaps best known as a haiku (hokku) poet. Journeying on foot was central to his art and to his inner quest, and we begin our seminar week by reading a variety of his travel journals, culminating with The Narrow Road to the Deep North (Oku no Hosomichi). In this, his most well-known travel journal, Basho describes a 1500-mile journey in the north-eastern Honshu in a manner that weaves haiku into delicate prose narrative. Throughout, a sensitive depiction of nature commingles with deep insight into the human soul.

VIRGINIA WOOLF’S THE WAVES
Litzi Engel and David Townsend

This luminous poetic work, The Waves, interweaves the lives of six characters—Bernard, Jinny, Louis, Neville, Rhoda, and Susan—from childhood through maturity, through their own voices and thoughts. As we explore every corner of the resulting literary tapestry, a beautiful pattern emerges in the warp and woof, one of complementary and analogous color. A genre-smashing book that has been listed among the dozen best novels of the 20th century, The Waves may be Woolf’s most accomplished work.
The doors between the old man today and the child are still open, wide open. I can stroll through my grandmother’s house and know exactly where the pictures are, the furniture was, how it looked, the voice, the smells. I can move from my bed at night today to my childhood in less than a second.—INGMAR BERGMAN

For decades the name Ingmar Bergman was synonymous with “serious” cinema, and many of us learned what an auteur is by watching his films—intense, probing investigation into souls, exquisitely filmed and brilliantly acted. This week’s films are all moving and uniquely peculiar meditations on childhood, aging, memory, and yearning. In Wild Strawberries (1957), an old professor learns to confront his past and find healing for his scarred relationships; it is a film permeated with regret but ultimately radiant and uplifting. Persona (1966) is a daring, experimental study of the mysteries of personality, featuring two young women (played by Liv Ullmann and Bibi Andersson) who probe, antagonize, obliterate, and even love one another. This is one of those films that remains as fresh and astonishing as the day it was released. Our third entry is Fanny and Alexander (1982), an epic about a family as

seen through the eyes of two children. Bergman’s most lovable film, it has been described as both Dickensian and Proustian.

See page 30 for more information about Film at Summer Classics.

Morning and Afternoon
10 AM-NOON | 2-4 PM

THE SCIENCE INSTITUTE

MODERN COSMOLOGY
Phil LeCuyer and Peter Pesic

We begin with the discovery of galaxies beyond the Milky Way and the expansion of the universe through the observational work of Henrietta Leavitt, Edwin Hubble, and others. Using the current framework Einstein’s general relativity gives us, we study the observations and arguments that imply the existence of dark matter and dark energy. Yet what these really are remains completely unknown at present though they comprise about 95% of the universe, compared to the remaining 5% composed of ordinary matter and energy. Though we have not yet discovered this wider universe, we now know it is there.

See page 29 for more information about the Science Institute.
**Morning | 10 AM-NOON**

**THE POEMS OF EMILY DICKINSON**
Claudia Hauer and Krishnan Venkatesh

_Tell all the truth but tell it slant —_
_Succe**s in Circuit lies_
Too bright for our infirm Delight
The Truth’s superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind —

No other poet can compare with Dickinson in originality of thought and expression, and no other poet has such deep philosophical insight into such a wide range of emotional states. Her greatest poems are terse, densely knotted in thought, explosive. One of her poems begins, “My life had stood—a Loaded Gun,” and, indeed, her poems often feel not like poems at all but like loaded guns, subversive and dangerous, not for children or the squeamish. Dickinson’s themes are the classic ones: love, death, God, and meaning (is there really anything else to write about?). During this week we study three poems per class, taking them slowly and letting them unfold in their astonishing brilliance.

_“I add: in all this world, no thing can keep its form. For all things flow; all things are born to change their shapes. And time itself is like a river, flowing on an endless course.”_ —OVID, _METAMORPHOSES_
OVID’S METAMORPHOSES
Maggie McGuinness and Ken Wolfe

Ovid’s *Metamorphoses* is an almost overwhelmingly various text. Among many other themes and problems, it poses questions about the contours of the contiguity between human beings and what is “other” to them—whether it be object, animal, god, or a fellow person. In doing so, it recounts or invents more than 250 myths, each rich in its own poetic resources and each asking its own questions. It also admits many interpretations, providing fertile ground for a nearly endlessly branching conversation; one may not even be able to decide whether the work is predominately tragic or comic, serious or ludic. Perhaps it is this fecundity and flexibility, combined with the power of its poetry, that has made *Metamorphoses* so foundational to Western literature.

WAGNER’S TRISTAN UND ISOLDE
Michael Golluber and Ned Walpin

Wagner’s *Tristan und Isolde* might be the greatest opera in history. A love story of the most fervent of enemies, it delves deeply into the relationships of love and death, art and reason, and hopelessness and salvation, all through Wagner’s revolutionary “total work of art,” or *Gesamtkunstwerk*. An opera that’s surprisingly accessible with the help of a few tools (which we provide), *Tristan und Isolde* will overwhelm you with its astonishing beauty. We experience that beauty firsthand at a live Santa Fe Opera performance, one that is sure to be unforgettable.

*The cost of a group opera ticket is added to this seminar fee.*

"I add: in all this world, no thing can keep its form. For all things flow; all things are born to change their shapes. And time itself is like a river, flowing on an endless course." — OVID, *METAMORPHOSES*
RETRIEVING IN WORLD WAR I
Grant Franks and Martha Franks

Just over one hundred years has passed since the end of World War I, the “War to End All Wars.” Although it did not end all wars, it did end the Victorian dream that European civilization was nearing an end-state of perfect harmony. Together we read the great poets and authors who documented their experience of the war, including selected poetry of Siegfried Sassoon, Rupert Brooke, and Wilfred Owen; Erich Maria Remarque’s short novel *All Quiet on the Western Front*; and Robert Graves’s autobiographical memoir, *Goodbye to All That*, which reflects extensively on the author’s experience in the trenches in northern France.

TOCQUEVILLE’S DEMOCRACY IN AMERICA
Judith Adam and Steven Forde

Alexis de Tocqueville, the masterful 19th-century interpreter of American politics, remains a guiding beacon for Americans today. He argues that the remarkable success of American democracy is not owed strictly to the nation’s political institutions but also to its culture and traditions, examples of which include religion and the ubiquity of civil and political association. We explore these themes by undertaking a close reading of selections (about 150 pages) from Tocqueville’s masterwork, *Democracy in America*. Assessing the health of contemporary American democracy is one concern of the seminar, and to that end we focus both on the keys to American success and on certain pitfalls Tocqueville flags, such as corrosive individualism and the “tyranny of the majority.”

CONRAD’S HEART OF DARKNESS AND COPPOLA’S APOCALYPSE NOW
David Carl and Walter Sterling

Joseph Conrad’s 1899 novel follows its narrator, Marlow, as he travels up the Congo River in search of Mr. Kurtz, an enigmatic ivory trader who has broken off contact with his European colleagues and assumed a god-like role among the Africans. The result is a profound exploration of the psychological and spiritual struggles of the human heart when faced with the temptations of unlimited power, as well as a scathing critique of European imperialism. Eighty years later, Francis Ford Coppola recast Conrad’s novel as a tale of 20th-century war and violence, set in Vietnam. By charting the descent of an American military hero who becomes obsessed with his own “heart of darkness,” Coppola’s film reveals the potential of cinema to build on the vast resources of fiction while returning us to the timeless qualities of Conrad’s prose.
Latin American literature to international attention and created a new genre: short prose pieces that defied conventional categorization and revolutionized the possibilities of literary fiction. As we read some of Borges’s most famous “fictions,” we witness a prodigious mind exploring ideas about history, infinity, personal identity, relationship to the divine, and the importance of literature in human life.

**FILM**

**TREASURES OF SCANDINAVIAN CINEMA: JAN TROELL’S THE EMIGRANTS AND THE NEW LAND**

David Townsend and Krishnan Venkatesh

*Jan Troell has made the masterpiece about the dream that shaped America—a dream, and an America, fast disappearing from our views.*—RICHARD SCHICKEL

Jan Troell’s diptych, *The Emigrants* (1971) and *The New Land* (1972), which effectively comprise one long film, follows impoverished Swedish peasants who come to America and attempt to set down roots in Minnesota. Based on novels by Vilhelm Moberg, these two films were not only directed but also shot and edited by Troell. The actors include several Bergman stalwarts such as Liv Ullmann and Max von Sydow, both of whom can tell a story with just one glance. Indeed, the life and soul of this film lie in the accumulation of quiet, unobtrusive moments that speak without words.
Troell may be the best of the many wonderful directors of the post-Bergman generation, and critic Pauline Kael encapsulated his singular gift when she said, “Troell is a film master whose films are overflowing yet calm and balanced; they’re rapturously normal.”

See page 30 for more information about Film at Summer Classics.

**Morning and Afternoon**
10 AM-NOON | 2-4 PM

**THE SCIENCE INSTITUTE**

**TOPOLOGY: FROM THE SEVEN BRIDGES TO THE BROUWER FIXED-POINT THEOREM**

Guillermo Bleichmar and Peter Pesic

One of the most important, surprising, and delightful fields of modern mathematics, topology investigates the properties of geometrical objects that remain unchanged under continuous deformations. We study topology’s beginnings in Euler’s analysis of the problem of the Seven Bridges of Königsberg. We then use the strategic board game Hex to understand the Brouwer fixed-point theorem, a seminal result. We apply this theorem to Nash equilibrium in game theory and economics. Finally, we study how Henri Poincaré used the fixed-point theorem to argue that a given physical state may recur endlessly. Participants should like to play with mathematical concepts and not be afraid of equations.

See page 29 for more information about the Science Institute.
“Before
unearthing
this letter, I had
questioned myself about the
ways in which a book can be infinite. I could
think of nothing other than a cyclic volume, a circular
one. A book whose last page was identical with the first, a book
which had the possibility of continuing indefinitely.”

—BORGES, “THE GARDEN OF FORKING PATHS”
In 1990, a group of eleven people met for a seminar at St. John’s College to read and discuss Thucydides’s *The Peloponnesian War*. They were guided through the text by tutor David Bolotin and the newly-arrived college president, John Agresto.

It was in the following year, 1991, that the program was offered to the public with six seminars featuring the work of Dante, Heidegger, Homer, Nietzsche, Plato, and Shakespeare.

Patricia Tiensch was an enrollee in the summer of 1992, inspired to attend by a postage stamp–size ad she saw in *The New Yorker*. Since then, Summer Classics has become an annual tradition for Patricia, who has been engaging with timeless texts for no fewer than 24 years.

Just as she and her fellow participants return time and time again to our Santa Fe campus, so are authors repeatedly revisited around the seminar table.

A case in point is Tocqueville’s *Democracy in America*, the subject of the first seminar lead by program tutor Warren Winiarski in 1992, which makes an appearance in 2020. (Shakespeare, with 30 catalog inclusions, leads the tally of perennial favorites.)

As we conclude our first 30 years, we, like Patricia and so many others, celebrate these authors. Their enduring works of art will be engaging readers and sparking conversation here at St. John’s College for the next 30 years and beyond.
“I thought, as I have always thought, that the program was wonderful, thought-provoking, and engaging. Every year I am pleasantly surprised to have a new experience, a new insight—sometimes a breakthrough in my thought. Our faculty is so fine.”

—2019 PARTICIPANT
Santa Fe, the nation’s oldest capital city and its second-largest art market, is a vibrant city that consistently ranks as one of the best places to live in the United States.

An amalgam of the three cultures present and celebrated in New Mexico—Native American, Hispanic, and Anglo—the city is a magnet for those engaged in creative arts, for intellectuals, and for lovers of outdoor recreation.

July offers such events as the International Folk Art Market, the Santa Fe Chamber Music Festival, and the world-renowned Santa Fe Opera.

Additionally, Santa Fe’s best outdoor music happens right on campus Wednesday nights, when the concert series Music on the Hill presents live jazz and world music in a family-friendly, relaxed atmosphere with gorgeous sunset views.

St. John’s is located only three miles from Santa Fe’s historic downtown plaza and within walking distance of four major museums and the famous Canyon Road art galleries.
REGISTRATION, FEES, POLICIES, AND ACCOMMODATIONS

Seminar Tuition
Tuition for Summer Classics is $1,300 per individual seminar. Tuition includes registration, books, and other course materials, weekday lunches, special events, and library and gym access.

A $325 non-refundable deposit for each seminar is required to hold your space and to receive seminar materials. Either a deposit only or full payment can be made at the time of registration, but balances must be paid in full by June 1. Those registering after June 1 must pay in full at the time of registration.

The opera seminar in week three requires an additional fee for attending the opera.

Science Institute
Tuition for the Science Institute is $2,000 per week or $1,000 per week for full-time licensed teachers (K-12), with proof of employment under the Teacher Tuition Assistance program.

The Science Institute sessions meet twice daily. Tuition includes registration, books, other course materials, and weekday lunches.

Multiple Seminar Discount
Individuals registering for two seminars receive a $100 discount, and those registering for three or more seminars receive a $250 discount on the total cost.

Opera

Group-rate orchestra section tickets are available at the time of seminar registration or until sold out at sjc.edu/summer-classics

Prices range from $94-$114 for group tickets in section 4.

For more information about the Santa Fe Opera, visit santafeopera.org

Van transportation is $15 per person per opera. To attend pre-opera talks, you must arrange your own transportation.

Wednesday, July 8 | 8:30 p.m.
Rossini’s *The Barber of Seville*

Friday, July 10 | 8:30 p.m.
Mozart’s *The Magic Flute*

Wednesday, July 15 | 8:30 p.m.
Mozart’s *The Magic Flute*

Friday, July 17 | 8:30 p.m.
Rossini’s *The Barber of Seville*

Wednesday, July 22 | 8:30 p.m.
Wagner’s *Tristan und Isolde*

Friday, July 24 | 8:30 p.m.
Rossini’s *The Barber of Seville*
**Teacher Tuition Assistance**
St. John’s College offers tuition assistance to full-time licensed teachers (K-12). With proof of current employment as an educator, participants receive a 50% discount on tuition. Discounts are available to the first 30 teacher registrants. No additional discounts are offered for multiple seminars. When applying online, please provide the name and address of your place of employment and contact information of someone who is authorized to verify your employment. For additional questions about this discount, please contact: santafe.classics@sjc.edu.

**Minors**
Participants under the age of 18 must be accompanied by a parent or guardian and must notify the Summer Classics office that he or she is a minor at the time of registration. Persons under the age of 18 may find our Summer Academy more appropriate for their participation. 
*See page 31 for information on the Summer Academy.*

**Cancellations**
Cancellations made prior to June 1 result in a full refund, minus the $325 non-refundable deposit; cancellations thereafter forfeit the full payment. If you need to cancel your registration, please do so in writing:

Summer Classics  
St. John’s College  
1160 Camino de Cruz Blanca  
Santa Fe, NM 87505  
Email: santafe.classics@sjc.edu

**Other Policies**
The college reserves the right to make tutor substitutions if necessary; registrants will be notified of a tutor substitution. 
The college reserves the right to cancel a seminar due to low enrollment. If a class is full, we will start a waiting list on a first-come, first-served basis but cannot guarantee that a seat will become available.

Should a seminar need to be cancelled due to a natural disaster or similar event, participants will be notified by email, and every attempt will be made to reschedule.

**Accommodations**
The college offers housing in a limited number of suites on campus. Accommodations are simple yet comfortable, with five single-occupancy bedrooms arranged around a shared living room. Suites share a double bathroom. Housing is located about a five-minute walk from the classrooms and dining area. Due to
the cool summer evenings, our accommodations are not fitted with air conditioners. An ethernet port is provided in every room, as well as a telephone for local calls. Wireless service is available in most areas throughout campus. Cell phone service can be unreliable in some parts of campus.

Room and board fees include accommodations, linens, and meals from Sunday dinner through breakfast on Saturday. A linen exchange is offered to individuals staying more than one week. All rooms are single-occupancy. Housing is available on a first-come, first-served basis. If suite housing is no longer available, the college is happy to place you on a wait list, or dormitory-style space may be available. Use of the college gymnasium is available during your stay. The college gymnasium offers exercise equipment, racquetball and basketball courts, showers, and locker rooms.

Room and board fees are $525 per week per person. Payment for housing is due at the time of registration. If you anticipate having any special needs during your stay on campus, please inform the Summer Classics office at the time of registration. Due to limited space on campus, we cannot accommodate early arrivals or late departures. Room keys are available at registration on Sunday from 2 p.m. to 4 p.m. Checkout time is 10 a.m. on Saturday. Please make travel arrangements to accommodate this schedule. General tourist information is available from the Santa Fe Convention and Visitors Bureau at santafe.org or by calling 800-777-2489.

**Transportation to Santa Fe**
The closest major airport is in Albuquerque, a one-hour drive from Santa Fe. Travel reservations from the airport to Santa Fe may be made with an airport shuttle service or by visiting santafe.com/getting-here. The Santa Fe airport also operates a limited number of commercial flights. Limited public transportation is available within Santa Fe by bus. For greater flexibility, a rental car is recommended.
“Society and conversation, therefore, are the most powerful remedies for restoring the mind to its tranquility if, at any time, it has unfortunately lost it; as well as the best preservatives of that equal and happy temper which is so necessary to self-satisfaction and enjoyment.” — Smith, *The Theory of Moral Sentiments*
The Science Institute draws on St. John's College's long tradition of studying science through the discussion of original texts, emphasizing hands-on involvement and experiments. Each weeklong session is an intensive immersion in landmark topics and texts, with twice-daily seminars centered on discussion among participants.

Rather than viewing science as an edifice of facts, we encounter it through the living questions it poses and, in so doing, reenact the experience of scientific discovery. By encouraging each other to express and engage with those questions, we open ourselves to the wonder of inquiry into the mysteries of nature.

Join us this summer to look up into the sky—and through the history of observational astronomy—using our unique Tychonic armillary sphere. Study the unfolding revolution in modern cosmology: the expanding, accelerating universe. Finally, explore the surprising and wide-ranging insights provided by the mathematics of topology.

The Science Institute is open to those who want to delve more deeply into the questions raised by science and mathematics.

Mr. Pesic, tutor emeritus and musician-in-residence at St. John’s College, Santa Fe, is the director of the Science Institute.

Three Weeks of Seminar Offerings Run Concurrently with Summer Classics.

TWO SESSIONS DAILY: 10 AM–NOON | 2-4 PM
Week 1 July 5-10  |  The Ancient Art of Sky-Watching: Ptolemy, Brahe, and Kepler
Week 2 July 12-17  |  Modern Cosmology
Week 3 July 19-24  |  Topology: From the Seven Bridges to the Brouwer Fixed-Point Theorem

Society and conversation, therefore, are the most powerful remedies for restoring the mind to its tranquility if, at any time, it has unfortunately lost it; as well as the best preservatives of that equal and happy temper, which is so necessary to self-satisfaction and enjoyment.”—Smith, The Theory of Moral Sentiments
Treasures of Scandinavian Cinema

Even before the release of the first Hollywood movie, great films were being made in Scandinavia—works of psychological sensitivity, philosophical questioning, and aesthetic originality. From this foundation come the auteurs we study: Bergman, Dreyer, and Troell, three directors who controlled every aspect of filmmaking to express their visions without compromise.

The name Ingmar Bergman was for a long time synonymous with film that was serious, intellectually ambitious, and artistically precise. Likewise, Carl Theodore Dreyer is routinely associated with his 1928 film, The Passion of Joan of Arc, but few cinéphiles have seen his later masterpieces. In all their films, both Bergman and Dreyer attempt something new and big, never content to repeat previous successes. Their philosophical penetration and deep, unfashionable interest in spiritual questions resulted in lasting works that were also consummately written, acted, and filmed.

Jan Troell is a contemporary auteur who also films and edits the work he directs. His diptych comprising The Emigrants and The New Land continues the legacy of Bergman’s realistic period while bringing the historical epic to its perfect form: a lyrically intense, psychologically shrewd vision of man in nature. We engage with fascinating cinematic characters and narratives, paying special attention to the way they are presented—studying the films, not just the stories. Immersion in Dreyer, Bergman, and Troell will permanently change the way you watch films.

Week 1 | July 5-10
Treasures of Scandinavian Cinema: Three Masterpieces by Carl Theodore Dreyer

Week 2 | July 12-17
Treasures of Scandinavian Cinema: Three Masterpieces by Ingmar Bergman

Week 3 | July 19-24
Treasures of Scandinavian Cinema: Jan Troell’s The Emigrants and The New Land

Students may enroll in any one, two, or all three of the seminar weeks. Each week presents a self-contained, individualized curriculum, and all three weeks taken together offer a survey of classic Scandinavian cinema.

Participants should view films before arriving on campus. Copies of the films and a suitable viewing area are provided by the college for participants’ use on campus before each class. If you need assistance viewing the films prior to arrival on campus, please contact Summer Classics at santafe.classics@sjc.edu

Three weeks of seminar offerings run concurrently with Summer Classics.

Films are screened mornings and evenings.

One afternoon seminar session daily: 2-4 p.m.
Summer Academy for Teens

A Pre-College, Residential Program for High School Students Ages 15-18

The Summer Academy at St. John's College offers 15- to 18-year-olds the opportunity to experience the college through an immersive, weeklong course of study based on a specific theme. Students read primary texts and engage in stimulating discussions that highlight questions central to the human mind and spirit. With exciting classroom activities and off-campus excursions, the Summer Academy program provides opportunities to build friendships both in and out of the classroom.

Summer Academy seminars are led by St. John's College faculty and employ the college’s discussion-driven, collaborative method of learning. Participants are encouraged to express their opinions, to listen, and to discuss openly what they do and don’t understand. Through this process, students' minds are sharpened, and their views on education are transformed.

ANNAPOLIS, MARYLAND
June 28-July 4  The Soul of the Sciences: Thinking, Counting, Seeing
July 5-July 11  Power and Politics: The Great and the Good

SANTA FE, NEW MEXICO
July 12-18  Courage and the Soul: Exploring Human Virtue
July 19-25  Art and Nature: Intersection of Imagination and Ingenuity
July 26-August 1  The American Experiment: Foundations of Democracy

Additional information: sjc.edu/summer-academy-2020
Call Annapolis at 800-727-9238 and Santa Fe at 800-331-5232.
Get your master’s degree in two years or in four summers. Focus on the Western classics or the Eastern classics. Receive generous student aid, a rarity in graduate programs. Discover the magic of our renowned discussion-based seminars.

Many who have enjoyed Summer Classics choose to continue their St. John’s experience by completing the Master of Arts in Liberal Arts (MALA) program. In discussion-focused classes, students of the MALA dive deeper into Western literature, religion, philosophy, science, and history. Over the course of four semesters, the MALA provides the opportunity to explore enduring, fundamental questions through engaging discussion, careful reading, and thoughtful writing. As with Summer Classics, we read only original texts, and our classes are entirely devoted to deepening our understanding of these works—no lectures, no exams, just the earnest exploration of ideas and our own thinking about these ideas. Teachers might like our accredited two-summer Liberal Arts Education Certificate.

In order to accommodate a wide range of students, a number of options provide flexibility: students may begin the program in the fall, spring, or summer semester, take the segments in a number of different sequences—such as four summer semesters—take time off between segments, and transfer between the Santa Fe and Annapolis campuses at the start of any segment. This year, both campuses have shorter summer schedules available. Check our website for details.

The Santa Fe campus also offers the Master of Arts in Eastern Classics (MAEC). In this three-semester program, students immerse themselves in the thought of India, China, and Japan while studying classical Chinese or Sanskrit. The program introduces students to the breadth and richness of these traditions and how the conversation among them lends insight into the fundamental and enduring questions of humankind.

For more information, contact santafe.giadmissions@sjc.edu or 505-984-6112.
PHOTO CREDITS


Page 1: *The Path of the Sun through the stars on the night of the 4th July 1442*, from the soffit above the altar, c.1430 (fresco), Pesello, Giuliano d’Arrighi (1367-1446) / Italian, Old Sacristy, San Lorenzo, Florence, Italy, Photo © Raffaello Bencini / Bridgeman Images.


Page 5: *Map of the world* (engraving), Al-Idrisi or Edrisi, Abu Muhammad (c.1100-64) (after) / Spanish, Bibliotheque Nationale, Paris, France, engraving, Bridgeman Images.


Page 13: *Location Drawing 1*, 2005, (acrylic ink and graphite), Aldworth, Susan, © Susan Aldworth / Bridgeman Images.


Page 27: *The Great Daylight Comet*, from ‘The Year 1910: a Record of Notable Achievements and Events,’ 1910 (colour litho), English School, (20th century) / English; on 17th January 1910, an unknown comet put in an appearance, upstaging the much anticipated appearance of Halley’s Comet in May of that year; it was visible to the naked eye; The Stapleton Collection / Bridgeman Images.

Page 28: *Star Struck*, 2012-13 (oil on linen), Campbell, Rebecca / British, © Rebecca Campbell / Bridgeman Images.
“Highly stimulating and enjoyable. The life of the mind is one of life’s deepest pleasures and we practice that very well here.”

“Deeply engaging talks among friends and with strangers who become friends, mixed with opportunities to explore one of the most enchanted little towns in the country.”

“It’s wonderful. I call it my happy time. It’s time away in quiet contemplation and conversation about beautiful texts with bright and engaged people.”

“It is a culturally, mind-enhancing week filled with wonderful conversation and enlightenment. The fellowship is as rich as the literature.”